


MUSICAL AMERICA

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CHICAGOANS' FIRST WEEK UNDER REIGN OF GARDEN HOLDS MANY HIGHLIGHTS

irectrix Herself Gets Warm
Welcome in "Monna Vanna"
and "Carmen"—Muratore
and Ruffo Create Furore—
Gall's "Tosca" Called a
Revelation—Hislop Makes
Brilliant Début—New Con-
ductors Make Bow—Four
Infrequently Heard Works
Presented—Raisa Ac-
claimed in Two Rôles

EVEN days of the consulship of
Mary Garden at the Manhat-
tan brought as many operas, and
twice revealed the new General
Director of the Chicago Opera As-
sociation in her more familiar guise
as a singing actress of highly indi-
vidual gifts and a personality radi-
ant perhaps beyond that of any
other opera artist of the day. Only
three of the seven operas—
"Tosca," "Carmen" and "Rigo-
letto"—are current on Broadway.
The other four—Bellini's "Norma,"
Fevrier's "Monna Vanna," Wolf-
ferrari's "Jewels of the Madonna"
and Leroux's "Le Chemineau"—
though all identified with visits of
the Chicago company in other
years, presented the appeal of nov-
elties to ears accustomed to the
stagnation of subscription works at
the Metropolitan, now at mid-sea-

son.
The opening week of the Chicagoans
gave ample opportunity for their Gotham
mirrors to pound their palms for most
of the favorite singers who had estab-
lished themselves in other seasons. Miss
Garden was royally welcomed in "Monna
Vanna" and in "Carmen." Lucien Mura-
tore created something of a furore in both
operas. More beautiful singing has not
been vouchsafed New York by any tenor
in recent seasons. Titta Ruffo's power-
ful impersonation of the hunchback in
"Rigoletto" again swept a huge audi-
ence into a state bordering on frenzy.
Raisa was acclaimed in "The
Jewels," as well as in the opening per-
formance of "Norma." Yvonne Gall's
"Tosca" was something of a revelation,
and the versatile Baklanoff was much to
be fore, with four appearances, carrying
more than his share of baritone burdens,
he did a year ago.

The one important début of the week
among the singers was that of Joseph
Hislop, who made a highly successful
appearance Wednesday night as
Mario Cavaradossi in "Tosca." Two
new conductors, Henri Morin and Pietro
Mini, the one of French and the other
Italian opera, divided the labors of the
week with their distinguished chief, Gino
Sinigaglia. The fine hand of Jacques
Maurice, recently appointed general stage
manager, first was made evident in
"Monna Vanna," and added another to



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JOSEPH HISLOP,

Scottish Tenor of the Chicago Opera Association, Who, as a Member of Its Personnel, Both in Chicago and New York, Has Duplicated His Successes in London at Covent Garden. He Is to Make an American Concert Tour in the Spring. (See Page 2)

the heritages of the days of Hammer-
stein.

Not all of the performances drew as
large audiences as might have been ex-
pected. There were capacity throngs for
the opening "Norma" and for Saturday
night's "Rigoletto." "Monna Vanna"
and "Carmen" also drew large audi-
ences but empty seats were not unknown
on the other nights. It should be noted,
however, that several singers of excep-
tional box-office power, among them
Amelita Galli-Curci, did not appear dur-
ing the first week.

Ovations for Garden and Muratore

Celebration of the new distinction that
has come to Mary Garden was reserved
for the second night, when the new Gen-
eral Director of the Chicago Opera Asso-

ciation returned to the footlights in
"Monna Vanna." The Fevrier opera
was sung—and for the most part well
sung—by a cast that included, besides
Miss Garden, such admirable artists as
Lucien Muratore, Georges Baklanoff and
Edouard Cotreuil. A heart-warming
reception for Miss Garden was inevi-
table. It seemed of special significance,
because the opera house held the memo-
ries of Miss Garden's American début
and subsequent triumphs with Hammer-
stein.

But the real tumult of the evening cen-
tered about Muratore, after his singing
of the agreeable if not greatly inspired
love music of the second act. Baklanoff,
too, was repeatedly called before the cur-
tain with Miss Garden, who contrived, in

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FORM PERMANENT COMBINATION IN WORLD OF MUSIC AND THE SCREEN

First Convention of Joint In-
terests Results in Amalga-
mation—Support Tendered
by Prominent Artists—Last
Two Days of Meeting Bring
Addresses of Conspicuous
Value—Women's Clubs' In-
terest Shown in Represen-
tative's Speech—Riesensfeld
Urges Scores for Film Plays

THE convention of musical and
motion picture interests which
opened at the Hotel Astor in New
York on Monday of last week,
closed with the afternoon session on
Wednesday following, after a reso-
lution had been adopted making
the 280 persons, who had been in
attendance at the conference, mem-
bers of a permanent organization
and after provision had been made
for the appointment of a commit-
tee to prepare a constitution and
formulate by-laws for its govern-
ment. The resolution further pro-
vided that this small committee,
appointed by the chairman to
formulate the by-laws, should se-
lect members for a larger commit-
tee, representing every phase of
the united arts and industries, and
arrange for and call a future
meeting.

Much interest was aroused
among the musical fraternity and
letters and telegrams of apprecia-
tion and promises of support were
received from Frances Alda, Hipo-
lito Lazaro, Florence Easton, Rein-
ald Werrenrath, Josef Lhevinne,
William Guard and others were
read before the convention.

Addresses of outstanding interest dur-
ing the last two days of the conference
were made by Hugo Riesensfeld, director
of the Rialto, Rivoli and Criterion Thea-
ters, and Mrs. F. A. Oberndorfer, general
chairman, National Federation of
Women's Clubs. Mr. Riesensfeld, intro-
duced by Charles D. Isaacson as the
"biggest musician in motion pictures,"
spoke on "The Motion Picture Impre-
sario." He declared that the problems
of the director are individual, depending
upon the clientele and special problems
confronting each, but he said he had
never found the position an eight-hour
job. He scouted the idea that any
musician could be a motion picture im-
presario, because it takes a certain type
of mentality to be a success in the

[Continued on page 2]

Polacco Back, Summoned by Garden; Marinuzzi Denies Resignation Rumor

GIORGIO POLACCO, formerly conductor of the Metropolitan Opera House, arrived in New York on the Aquitania on Jan. 30, and immediately took up his duties as conductor of the Chicago Opera Association, beginning rehearsal on Monday. Mr. Polacco said that he had been summoned by cable by the Association's new General Director, Mary Garden, but that he had no knowledge of any particular reason for her cabling him beyond the fact that various changes were being made in the personnel of the organization.

It was rumored that Mr. Polacco had been brought from Europe on account of the possibility of the resignation of Gino Marinuzzi growing out of the Walska affair. Mr. Marinuzzi, however, when seen by a representative of **MUSICAL AMERICA**, said that he had not resigned. He declined to discuss the matter further than to say that he was still chief conductor of the Chicago Opera Association.

"There is no reason why I should resign," he said. "Miss Garden and I are the best of friends and Mr. Polacco and I as well. There are enough operas in the repertoire to keep us both busy. What may happen in the future, I cannot say."



Photo by Wide World Photos

Giorgio Polacco, Formerly Conductor at the Metropolitan, Who Has Joined the Chicago Opera Forces

not say. I have several things under consideration elsewhere both in Europe and South America, but for the present moment I am too occupied with rehearsals of 'Jacquie' to have anything else on my mind."

that there would be no need to censor the films if good music were used, and that the theater is the greatest force in America for the building of an American school of music.

"Those who are interested in making America thoroughly musical should not neglect the possibility of the motion picture theater," Mrs. Orberndorfer said. "Three things are needed to make the theater effective: the drama, the audience and the music. Richard Wagner was the greatest exemplar of this fact, and if he were alive to-day he would be the first to see the possibilities of the motion picture and would be its greatest composer."

Interesting and worth-while addresses were made by Richard Henry Warren on the proper sphere of the organ in the theater; Mrs. Winifred Stoner on "Women and Motion Picture Music," and C. M. Tremaine, who told how music development could be linked with the theater.

The last afternoon session proved to be the most exciting of the conference. After Herman Iron of Steinway & Sons had paid tribute to the work of the films in developing a love for and a better knowledge of music, and others representing instrument makers and exhibitors had spoken, the question of the music tax was brought up for discussion again.

The Music Tax Question

As on the first day of the conference, the debate was particularly heated, but no action was taken. This leaves the question where it was before the convention convened, with the Society of Authors, Composers and Publishers declaring it will leave no stone uncovered to see that the law is enforced, and the opposition equally positive that the society is detrimental to the composers and a hardship on the exhibitor. The matter was best stated by O. G. Sonneck of G. Schirmer, Inc., who declared that his firm is not opposed to the society if it can make certain that the composer will not suffer, but he is not convinced that it is a fair proposition to divide the performing rights fee equally between the composer and the publisher when there are many composers and few publishers.

One of the interesting features of Tuesday's sessions was the visit to the Rialto, with the later adjournment to the projecting room of the theater where Mr. Riesenfeld explained in detail the manner in which he arranged his film music. The delegates were given the opportunity of inspecting his library of 10,000 compositions. The Brooklyn Strand, Edward L. Hyman, manager, was the theater visited on Wednesday. The feature was excerpts from "Aida,"

with the story of the opera, written by Mr. Isaacson, flashed upon the screen. In closing, a vote of thanks was given Mr. Isaacson and the *Motion Picture News* for the energy and foresight shown in bringing about a closer union of motion picture and musical interests, a union which was declared to mark the dawn of a "new era" in both the music and film worlds.

HONOR MENGELBERG

Prominent Musicians Attend Reception Tendered by Mr. and Mrs. Tas

A reception was given in honor of Willem Mengelberg, the distinguished Dutch conductor, now conducting the National Symphony Orchestra of New York, by Mr. and Mrs. Emile Tas at their home in West Ninety-eighth Street, New York, on Sunday afternoon, Jan. 30. Many prominent musicians and friends of the hosts were present to greet Mr. Mengelberg. Mrs. Tas, who in professional circles is known as Helen Teschner-Tas, violinist, is to appear on Feb. 17 at Carnegie Hall, playing the Mendelssohn and Brahms concertos accompanied by the National Symphony under Mr. Mengelberg.

"Among those present" were Louis Svecenski, Mr. and Mrs. Paolo Gallico, Mr. and Mrs. Charles Guggenheimer, Mr. and Mrs. Ernest Hutcheson, Sergei Klibansky, Mr. and Mrs. Hugo Kortschak, Mischa Levitzki, Ethel Leginska, Beryl Rubinstein, Mr. and Mrs. Rudolph Polk, Mr. and Mrs. Louis Untermyer, Mr. and Mrs. Cornelius Van Vliet, Victor Wittgenstein, Mr. and Mrs. Paul Burlin, Mr. and Mrs. Gaston La Chaise, Mr. and Mrs. G. Bertram Hartman, Emilie Frances Bauer, Marion Bauer, Coenraad v. Bos, Walter Bogert, Florence Reed, Mrs. August Spanuth, Mrs. Leonard Lieblich, Dr. and Mrs. Jacob Teschner, Ruth Teschner, Mrs. M. Thayer Mordhurst, Sascha Jacobsen, Nelson Illingworth, Mr. and Mrs. Harold Berkley, Josef Stopak.

Destinn Cancels Pacific Coast Tour and Prepares to Go Abroad

Emmy Destinn, Metropolitan Opera soprano, who left recently on a transcontinental tour under the management of Ottokar Bartik after the fulfillment of her operatic engagements, has cancelled her appearances on the Pacific Coast, and is expected to sail for Europe early this month. It is understood she will appear under the direction of a Chicago manager next season if she decides to return to America.

Louise Homer, Jr., to be Bride of Ernest Van Rensselaer Stires

The marriage of Louise Homer, soprano, daughter of Sidney Homer and Mme. Louise Homer, the contralto, to Ernest Van Rensselaer Stires, has been announced to take place in St. Thomas's Church, New York, on April 19. Miss Homer has been active in concert work this season, appearing in conjunction with her mother as well as in recitals of her own. Mr. Stires is the son of Rev. and Mrs. Ernest M. Stires.

Robbers Take Violins

The crime wave in New York has hit the musicians. The newest burglary in musical circles occurred Thursday night when Christiaan Kriens, composer and conductor, was robbed of three violins, valued at \$1,000, a bow valued at \$150 and other valuables.

Joseph Hislop Repeats His Chicago Victory in Manhattan

NOT many first rank operatic tenors have come out of Scotland, as has Joseph Hislop, the young lyric tenor of the Chicago Opera Association, who made his New York debut as *Mario Cavaradossi* in "Tosca" during the first week of the Chicago Association's engagement, repeating the success which he achieved some weeks earlier in the home city of Mary Garden's troubadours. His admirable lyric voice, his ease in acting, and his slim figure and youthful appearance, all re-enforced by an ingratiating personality, served to establish him in the first five minutes of his introductory rôle at the Manhattan.

Other circumstances in Mr. Hislop's career have been as out of the ordinary as his Scotch nativity. It was not in his birthplace, Edinburgh, or elsewhere

A Band or Baseball? Iowa Town Votes Overwhelmingly for Music

MASON CITY, IA., Jan. 25.—The *Globe-Gazette* has just closed a contest to determine the sentiment of the people of this city and the surrounding territory as to which they prefer this season: a band or a baseball league. The daily had ballots in each issue for the votes. When the week's votes were counted, the result was found to be a sweeping victory for the band. One music devotee brought in a pile of 690 votes for the band which had been procured by campaigning. The total band vote was 2425 with a majority of 1870 over the baseball votes. B. C.

Culp Sails for United States March 12

Antonia Sawyer received a cable on Jan. 28 from Julia Culp, stating that Mme. Culp will sail on the Aquitania on March 12 for New York. Mme. Culp will give her first recital in New York this season at Carnegie Hall on April 4, assisted by Coenraad v. Bos at the piano.

District Attorney Makes Inquiries Into Philadelphia Concert Fiasco

PHILADELPHIA, Jan. 29.—District Attorney Rotan has taken action at the request of scores of music-lovers who subscribed to the concerts projected by the Ward Concert Bureau. The first of these concerts, at which Alda and Charles Hackett were to have appeared were called off because, it is alleged, the impresario had not paid the agreed fees at the stipulated time.

The complaint is specifically lodged by several teachers from the West Chester Normal School who had purchased about \$60 worth of tickets.

Assistant District Attorney Gordon has been detailed to the case and has turned the investigation over to the county detective bureau to discover the whereabouts of the impresario, E. C. Ward, who following the fiasco of his opening concert, could not be seen at his office in Penn Square.

The officials of the Metropolitan Opera House, where the series of five big concerts was to have been given, were of course absolved from all responsibility. W. R. M.

Utilizing Washington's Bequest Came to Her "In Dream," Says Mrs. Rivers

DENVER, COLO., Jan. 25.—Mrs. Flournoy Rivers, Denver piano teacher, lately gave out an interview regarding a "fund of \$2,500,000 in the U. S. Treasury which represented George Washington's bequest of \$50,000 for a national conservatory of music, with compound interest to date," and who claimed to have secured Harding's promise to help in establishing an institution of musical learning with this fund. She states now that the idea of utilizing the bequest and interviewing the President-elect came to her "in a dream." Mr. Harding has denied ever having met or talked with Mrs. Rivers. J. C. W.

What is claimed to be the original score of Rossini's "Barber of Seville" has been discovered at Copenhagen by Torben Krogh, Danish musical historian.

No Washington Request for National Conservatory, Treasury States

WASHINGTON, Jan. 24.—The Treasury Department to-day denied the reports of the discovery of an untouched bequest of George Washington of \$40,000 for the establishment of a national conservatory of music. Mrs. Flournoy Rivers of Denver, who announced the existence of the fund, had said she elicited the interest of President-elect Harding and of leaders in the musical world. She believed the fund had grown to \$2,500,000 through accumulated interest.

It was explained at the Treasury that Washington once set aside fifty shares of the Potomac Company for the purpose, but Congress took no action in line with his recommendation, and the shares reverted to the estate.

Chesterton Champions the Folk-Song—and Tells Why

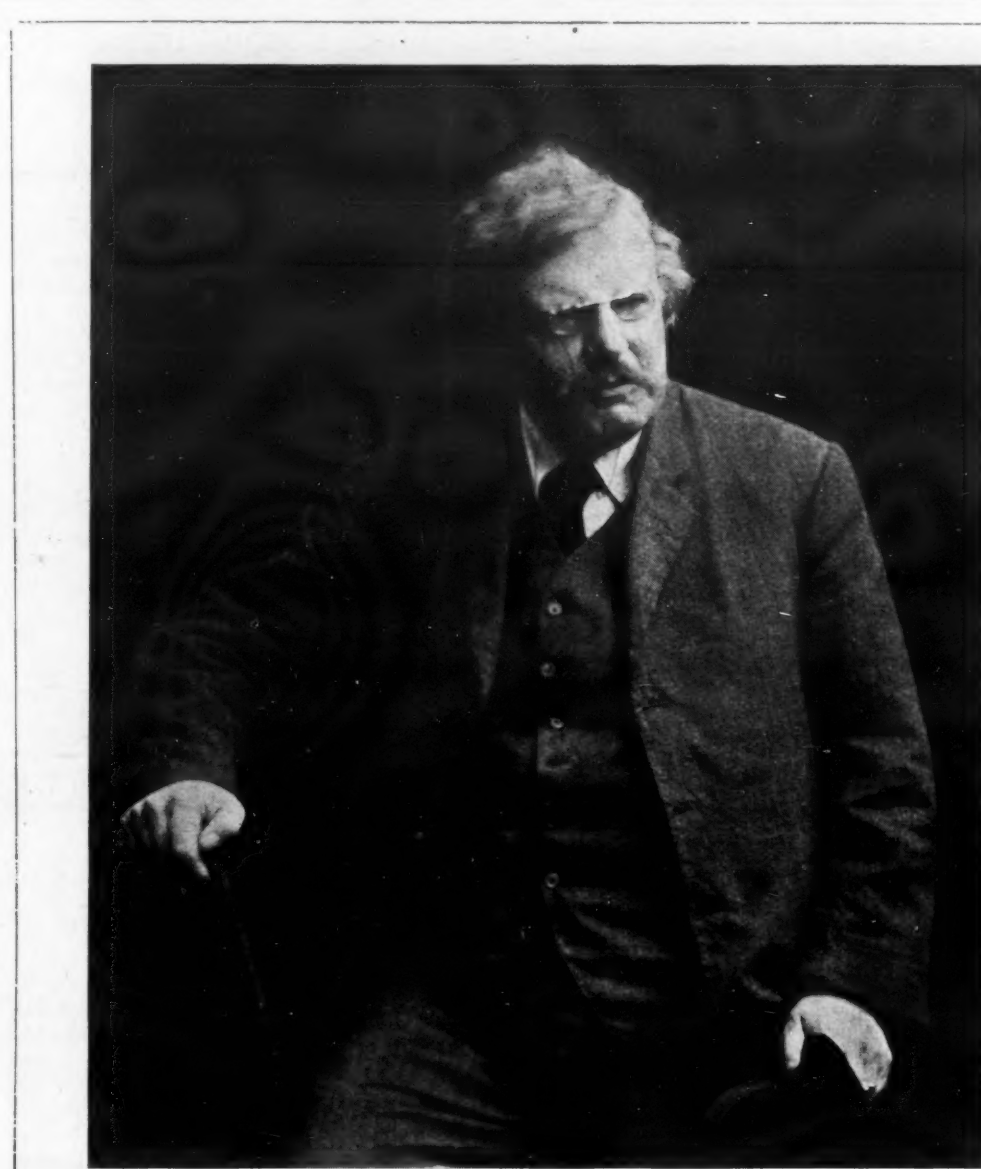
Famed English Writer Laments Disappearance of Traditional Music—Declares Musicians Find Too Much Importance Attached to Classics in Education Today—"Why Not Start Music with Folk-Song?"

Gilbert Keith Chesterton, the brilliant English journalist, essayist, poet, novelist; author of "What's Wrong with the World?" "Heretics," "Orthodoxy," "The Club of Queer Trades" and many other works, is now paying his first visit to the United States. He holds a unique position in the world of letters and is beloved in America, as he is in other countries, for his genial outlook, his flashing wit, and his profound thoughts on subjects innumerable. During a lecture tour of some three months' duration he will travel extensively throughout this country. In the following article he discusses with the interviewer folk-song and popular music.—Ed, MUSICAL AMERICA.

By P. Charles Rodda

FOLK-SONG is a neglected heritage in many countries today. The natural musical expression of communities when the world was a little different is now regarded as more or less primitive, a mere beginning; but when some results of civilization are considered it seems that two or three cars in the train of progress have jumped the points somewhere and gone hurtling along a side track, along a spur-line that leads to banality and meretriciousness. We start at the folk-song and find in it beauties characteristic of the people who produced it. In our crowded life to-day there is not much attention paid to it, except by composers in search of material, by artists looking for something novel to exploit, by organizations anxious to see it preserved. Generally we do not think much about folk-song. We have gone on to other things and we want to bring these other things into the lives of all; into the lives of those who are rushing along the spur-line the while they are entertained by a bad phonograph chortling out some tremendous ditty from the latest "popular success." We feel they are missing something; missing much joy. We want them to understand Brahms and Beethoven. And then someone comes along, lifts a forefinger and says, "What of the folk-song?"

In this case the admonitory finger belongs to Chesterton; Gilbert Keith Chesterton. And when he talks about the decline of the folk-song it is just what you expect him to do. He has been described as "the champion of the average man" and the description fits. A profound believer in what another wit has dubbed "the so-called human race" he desires nothing more earnestly than to see humanity enjoy itself. He is the champion of the average man and of everything that makes the average man happy, and when he deplores the disappearance of the folk-song habit you know that he believes sincerely in song and the joy that simple song can give as the medium of self-expression of a people. Time was when his beloved "merrie Eng-



G. K. Chesterton

land" rang with music, when tavern rafters shook for the noise of some rollicking round. There was laughter too, for laughter is akin to song; like tears you might say, but that these were day of merry song.

The Author As He Is

Kindly caricature in word and line has a tendency to create a fanciful vision of Chesterton the man. One thinks of him as a person of enormous bulk with a great head of unmanageable hair, standing on a platform of his own, juggling with words and phrases, and laughing for the joy of things; a sort of literary Cinquevalli, amazing in girth, with the laughter of a Rabelais. The fact is that Chesterton the man gains many attributes from Chesterton the writer. In the diversity of creatures that the street presents you might easily pass him by. He is a big man, tall and round. You might hazard a guess in terms of avoirdupois. Under his fine head of hair, jolly English eyes look out upon you through pince-nez. He talks with a soft, English voice, and his laughter forms a goodly portion of the conversation; laughter that is the epitome of his genial nature. He is no showman deliberately juggling with words. What he has to say comes quite spontaneously.

Where's the Old English Music?

"I have absolutely no views on music," he declares, when you advance the subject you desire to hear him talk about. "Music and the higher mathematics are the two things upon which I cannot be interviewed. Except—!" You know the "except" relates to music, but feel that it would also be produced if you were interested in the higher mathematics. The denial of technical knowledge is, in a way, the establishment of a basis. Mr. Chesterton has made no study of music; he plays no instrument, "fortunately for the rest of the world," he says. And then he proceeds. "I am quite sure that as a historical thing it is a great pity that popular music has been lost to such an extent in the big industrial districts. In England, for instance, there used to be a whole mass of good, traditional folk-music. I have no knowledge of this music myself, but men I know have told me that some of

the old English tunes were extraordinarily beautiful, and they have been entirely neglected. I know musicians who lament the importance attached to classic music in modern education in our general culture. Quite admitting that Mendelssohn and Brahms ought to be heard, they are sorry that this music should be the very first that some people hear. You do not begin the literary education of Englishmen by teaching them Heine and Schiller. Why shouldn't the Englishman first sing his traditional songs? In the records of the middle ages the thing frequently noticed is the singing. Men sang all day long, and their songs were very lively and cheerful. They were fond of music."

EXCEPTIONAL DEBUT BY ERIKA MORINI

Girl Violinist Amazes with Brilliant Artistry—Orchestra Aids

Sated as New York might well be after the season's early deluge of exceptionally gifted violinists, it is not yet fiddler-proof. This was demonstrated Wednesday afternoon when a numerous audience at Carnegie Hall was astounded and swept into paroxysms of applause by Erika Morini, whose age has been given as sixteen, but whose attire and appearance suggested she was even younger. Little was known of her except that she was of Austro-Italian birth, her father (who was present at the concert) being the head of a conservatory abroad; and that she played with some success on the other side. This was her American debut and a somewhat unusual one in that an orchestra—recognizably that of the Metropolitan Opera House—under Artur Bodanzky, was engaged to enable her to play concertos by Mendelssohn and Vieuxtemps, supplemented by only one small group with piano accompaniment.

Miss Morini did not play in all respects as a mature artist. But she did disclose more than mere technical bravura, brilliant as this was. There was an imposing sense of style, for one so young, in

Asserts Art Has Civilizing Effect but Warns Against Decadent Influences—Music Hall Humor a Relief After Modern World—"Jazz" a Common Ill; Characteristic of the Age

The part played by music in the growth of civilization has been great. As a factor in developing intercourse, in bringing about closer relations, it has had a powerful influence. Chesterton recognizes the force of the arts from this aspect, but characteristically he turns the picture around and looks at the other side of the canvas. "I certainly say music has a civilizing effect," he remarks. "All the arts have. But they also have a diabolizing effect. I do not for a moment say that music has the latter effect, but I should imagine there might be something corresponding to decadence in every complex art. That is another reason in favor of the folk-song."

From the folk-song it is a natural leap to the question of substitutes. The popular song suggests itself. Somebody, sometime, told the English they were a sordid sort of people with no nonsense about them. Chesterton entirely disagrees. "They are a very jolly people," he protests, "with plenty of nonsense about them. In fact they are better at nonsense than most other things. Make a list of all the nonsense and where will you place Lewis Carroll or the 'Bab Ballads' and similar things. And the English comic song is full of nonsense of an excellent kind. Considering what the modern world is like I think there is such a relief to be found in the ordinary music hall song. But I think it is a pity that the music hall type of humor is overcoming the old local traditional folk-song. It is a pity because, like the big theaters and music halls, it has a tendency to become cosmopolitan, whereas the old song was always national."

Noises Called Tunes

Mr. Chesterton has to admit that so far he has heard little music typically American. "I have been informed that some of the noises I have heard are 'jazz.' I have even been informed that some of them are tunes!" The Chesterton laughs interjects merrily. "I have not heard enough American music to have any opinion about it, even from my popular standpoint." The ordinary criticism against the popular ditty in syncopated idiom is based, he finds, on the ground that it reflects the Negro spirit, but he does not believe that "jazz" is peculiar to America. It is more characteristic of the age than of any country, he says, and leaves it at that.

the larger themes of the concertos. They were bowed with bigness and boldness, as well as with no small measure of charming detail. Her tone was large and musical, and was accompanied by the digital dexterity of the true virtuoso. She also displayed presence of mind, as when forced to tune recalcitrant strings before the cadenza in the Vieuxtemps concerto. Curiously enough, the smaller numbers, including a Martini Gavotte and Kreisler's "Schön Rosmarin," though well played, suggested immaturity more than the concertos. The violinist's sister, Alice Morini, was the accompanist for the final group. The orchestra, besides supporting the violinist, played the "Oberon" Overture.

Hamburg Merchant Says He Has Found Stradivarius's Secret

According to a dispatch from Berlin in the New York Times, a Hamburg merchant, Heinrich Ohlhaver, says he can transform any ordinary violin into a Stradivarius, if it is delivered to him unvarnished. Arthur Nikisch and other musicians who have tried instruments treated by Ohlhaver, are said to have stated that there is no difference in quality from the genuine "Strad."

Bori Returns, Her Voice More Beautiful Than of Old, and Gets Royal Welcome at Metropolitan

After Six Years, Spanish Soprano Effects Re-Entry as "Mimi"—Her Voice Found "Immensely Improved"—Easton Makes a Memorable Début as "Isolde"—Special "Aida" Matinée on Thursday—Repetitions Rule the Week

OVERSHADOWING in interest all other events of the week at the Metropolitan was the re-entry of Lucrezia Bori on Friday evening as *Mimi* in the most electrical performance of Puccini's "La Bohème" that has been heard in New York in many a moon. The Spanish prima donna had been absent from the boards of the Broadway house since April, 1915, when she sang there for the last time as *Iris* in the Mascagni opera of that name. The story of her illness, the operation on her throat and her recovery is told elsewhere in this issue, so it is necessary only to say that she "came back" in every sense of the word. At her entry in the first act the applause was so tumultuous and so insistent that although the orchestra continued playing, no sound could be heard save that of the storm of welcome to the little singer who left so many pleasant memories and so many regrets when she dropped out of the personnel of the company.

The voice has improved immensely. It has taken on a new color and is much more sharply focused throughout. The volume also seems larger. In other words, it is the voice of the old Bori, but all that and more besides. Histrionically she was simply delightful. In the first act, a merry little *grisette* who was as much interested in the episode as *Rodolfo*, and in the last two acts, a pathetic and appealing figure, sympathetic in every sense of the word. The audience was vociferous in its approval during the entire evening, and large numbers remained after the performance to keep Miss Bori bowing for a quarter of an hour.

The remainder of the cast was quite in the spirit of the evening, and the singing and acting was one hundred per cent good. Mr. Gigli sang gloriously and, save for some ill-considered chopping of phrases in the *racconto*, did an almost flawless piece of work. The singing of the high C in unison with the soprano at the end of Act I, a tradition of the Metropolitan, always seems unwise, but the note was clear and fine. Mr. Scotti as *Marcello* sang as he used to sing fifteen years ago. Miss Roselle as *Musetta* was also quite in the character of the shrewish, delightful *personette*. Others in the cast were Messrs. Picco, Malatesta, Audisio, Martino and Reschiglian. Mr. Papi conducted.

Mme. Easton's "Isolde"

Florence Easton has sung *Isolde* before—once, in Brooklyn, on the briefest of notices. Her New York bow in the part came Saturday night, again unexpectedly, as a slip in the program showed. Whatever Mme. Easton essays is touched with distinction. Hers is a clear, vitalizing intelligence; she is sensitive. The sublime rôle was safe in her charge. Perhaps the texture of Mme. Easton's voice is not equal to piercing the torrential climaxes of Act II. She probably realized this, for she abstained from forcing her high tones, which, naturally produced, possess beauty and character. Histrionically Mme. Easton was entirely equal to the extraordinary demands of her rôle. She blended passion and pathos with an artist's judgment. The scene with *Tristan* in Act I was superb. Intensity her conception had, and that rarer thing, restraint. No less admirable was the love scene. Here the timbre of her voice took on ideal shades.

In all, Mme. Easton painted a compelling portrait—one that had individuality without extravagances. She endeared herself to the great audience and was clearly the inspiration of the long applause after each act.

Brangäne was sung for the first time by Marian Telva, whose voice was scarcely equal to its demands. The other parts were in familiar keeping. Sembach gave his customary portrayal of *Tristan*, and Whitehill provided a nobly limned *Kurwenal*. The orchestra's contribution, under Mr. Bodanzky's direction, fell short of established standards. It lacked something of cohesion and plangency.

First "Louise" Repetition

The first repetition of "Louise" took place on Monday night. Again Miss Farrar made a *Louise* lovely to look on, though somewhat overdressed, and not unpleasant to hear. Orville Harrold again essayed with ease the rôle of *Julien*. Dramatic honors went to White-

hill as the *Father*, and his singing and acting, together with the splendid work of Miss Farrar and Louise Berat, as the *Mother*, in the final act, compensated for many arid spots in the opera.

"Mefistofele" Repeated

Boito's "Mefistofele" was repeated on Wednesday evening with the same cast as at the original production. *Margherita*, Alda; *Elena*, Easton; *Pantalis*, Perini; *Marta*, Howard; *Mefistofele*, Mardones; *Faust*, Gigli; *Wagner*, Bada; *Nereio*, Paltrinieri. Moranzoni conducted the spirited performance.

Two Operas for Thursday Throngs

For good measure, the Metropolitan gave two operas on Thursday. In the afternoon there was a special matinee of "Aida" and in the evening subscribers were regaled with "Madama Butterfly." Audiences of a size to give no hint of opposition opera a few blocks away added demonstration to demonstration in recalling the singers.

The afternoon cast was a familiar one. Claudia Muzio again was an admirable *Aida*—perhaps her most satisfying rôle. Margaret Matzenauer was a regal *Amonasro*, Danise a resonant *Amonasro*, Leon Rothier a sonorous *Ramfis*, and Morgan Kingston a capable *Radames*. Sue Harvard sang the music of the unseen priestess with tonal amplitude.

The evening performance also was of the tried-and-proved variety. Geraldine Farrar was the *Cio-Cio-San*, Rita Fornia the *Suzuki*, Crimi the *Pinkerton*, Scotti the *Sharpless*, and other rôles were cared for by capable members of the Metropolitan's ever-extensive supply of secondary singers. The performance moved with zest under the direction of Roberto Moranzoni, who had conducted "Aida" in the afternoon.

"Don Carlos" Repeated

A very large audience heard the Saturday matinee on Jan. 29, when Verdi's "Don Carlos" was the opera. This revival has, indeed, interested the public, and with good reason. Scenically it is one of the finest treats Mr. Gatti has prepared, the sets being one of the few by Josef Urban that we admire. The score is full of flashes of genius, rather than genius itself; and those who see in it the later Verdi foreshadowed are correct. Incidentally, it has a fine cast, one that contains favorite singers of the company.

Rosa Ponselle as *Elizabeth of Valois* has done nothing at the Metropolitan more beautiful than this part. In it she seems to have developed her acting to a much more noteworthy degree. Her singing on Saturday afternoon was among the most glorious we have heard in a very long time, warm, full and impassioned, the high tones thrilling in their quality. Mr. Martinelli had a good afternoon and sang his music admirably. Jeanne Gordon appeared for the first time here—she sang the rôle in Philadelphia with the company on Tuesday of last week—as *Princess Eboli* (Mme. Matzenauer created it in the revival of the opera earlier in the season) and had a distinguished success. Her voice is well suited to it, her presence most alluring. As *Rodrigo* Mr. De Luca was superb, offering some of the most artistic singing, despite the fact that he was not in his best voice. The restraint of this baritone is something to admire in these days of vocal shouting. Would that all who emulate the "loud tone" could be made to listen to Mr. De Luca; his skill in allowing the voice to carry over, with-

out forcing, is a lesson for all who would learn. Mr. Didur's *Philip II* is histrionically valid; on Saturday he sang in a manner difficult to describe. Ellen Dalossy was the page, *Tebaldo*, of attractive voice and figure. Mr. Gustafson was again *A Monk*, Mr. Bada, *Count Lerma*; Mr. Paltrinieri, *A Herald*, while Marie Sundelius sang the voice in the cathedral off-stage.

Mr. Papi was the conductor. Miss Galli danced the first scene of Act III with her *corps de ballet*, a scene of intense beauty. What wretched music this music to the ballet is! Quite the worst ballet music we know by Verdi, or by any other composer, for that matter.

Kerekjarto Stirs Standees

Standees had a night of it at the Metropolitan Sunday, when they filled all

MISS KERNS MAKES HER RECITAL DEBUT

Soprano Makes Favorable Impression in a Well Made Program

Grace Kerns, soprano, for a number of years well known as a singer of church music, was heard in her first Aeolian Hall recital on the evening of Jan. 27. Miss Kerns began her program with four German songs, sung in translation. These included Schubert's "The Town" and "Restless Love," and Schumann's "The Lorelei" and "Messages," songs not improved by their Anglicized text, but nevertheless interesting and certainly well sung. The first Schumann piece suffered somewhat because of certain limitations of the singer in the realm of the dramatic.

The second group, composed of English songs, contained a number of beautiful compositions, of which Jacobi's "In the night," held a particular appeal.

MRS. BREADY APPEARS IN THE LIBRARY SERIES

Gives Opera-Recital Based on "Pelleas" in Third Evening of Unique Course

The third in a series of musical evenings under the auspices of the music department of the Fifty-eighth Street Branch of the New York Public Library, of which Dorothy Lawton is the able librarian, was given on Monday evening, Jan. 24, when Mrs. George Lee Bready gave Debussy's "Pelleas et Mélisande" as an "opera recital."

Mrs. Bready is a specialist in this field to which she has devoted herself most conscientiously and in her presentation of this most poetic of all French music-dramas, she showed herself at once an intelligent student of its music and a keen portrayer of its dramatic poem. Her playing of portions of the score and her delivery of sections of the poem were finely co-ordinated. The recital covered all the essentials of the opera in an hour and a half's time, vividly, sympathetically and with true artistic taste. It was as enjoyable as it was instructive, both for those who have heard the work performed in the theater and those to whom it was new. Mrs. Bready was introduced by Miss Lawton and was given a hearty welcome before she began, rounds of applause at the pauses after the various acts and at the close by an audience of several hundred persons.

Chicago Chorus Makes Début

CHICAGO, Jan. 27.—The Hibbard, Spencer, Bartlett and Company Choral Society gave its first concert at Kimball Hall last night under the direction of John W. Norton. Cowen's cantata, "The

available space to hear a popular program, in which four of the singers of the opera house took part, with Duci de Kerekjarto, the much-discussed young Czech-Slovak violinist, as the "guest" artist of the evening. The throng behind the rail took the lead in tumultuously applauding the virtuoso and recalling him for a half dozen extra numbers. With the opera house orchestra, under the direction of Giuseppe Bamboschek, Kerekjarto played the Mendelssohn E. Minor Concerto in such fashion as to extract from its melodious measures the last drop of sentiment. In like mood he played the Schubert "Ave Maria" as the first of his procession of extras, following it with an unaccompanied Bach gavotte. Later he played a group of numbers by Goldmark, Sarasate and Hubay, displaying the tonal sweetness and the technical facility which have been noted in his recitals. Frances Moore was an admirable accompanist. Orville Harrold delighted the throng with his fine singing of "Una Furtiva Lagrima." Evelyn Scotney, substituting for Mabel Garrison, sang "Caro Nome" and "Annie Laurie." Giuseppe Danise stirred his hearers with the patter of "Largo al Factotum." Rosa Ponselle brought on another tempest of applause with airs from "Gioconda" and "I Vespri Siciliani." The orchestra, under Bamboschek, played works of Beethoven, Offenbach and Grieg.

Hageman's "Happiness" and Russell's "I Hold Her Hands" were also favorites. The artist seemed to gain fuller command of her vocal resources as the program progressed, and some of her best singing was done in the French group, which included "L'Heure Silencieuse" by Staub, "De Greve" by Debussy, Nocturne by Poldowski and "Le Papillon" by Fourdrain. The concluding group was composed of old Irish songs arranged by Rupert Hughes. These numbers are among the most delightful that pass under the name of "Irish" songs and were given with the simplicity and lack of affectation essential to their success.

Miss Kerns uses a lyric voice of considerable beauty with intelligence and unflinching good taste. It is not wide in its range of dynamics, nor is it especially colorful, but it has expressiveness and is capable of giving much pleasure. Her enunciation is admirably clear. A large audience found pleasure in her singing, and she had to concede half a dozen extras at the end of the program. Richard Hageman lent his able support at the piano.

Rose Maiden," was sung. The chorus began activities last May and has now a membership of seventy. The soloists, Hazel MacLennan, Florence M. Bedford, George B. Simons and Edward C. Muntzner, are members of the society. Robert R. Birch was the pianist and Edwin Stanley Seder the organist. It was an active evening for Mr. Norton, for previous to taking up this performance, he had appeared at Fullerton Hall to conduct the Florence Nightingale chorus.

MISS VOLAVY IN RECITAL

Pianist Presents Attractive Program in Aeolian Hall

It was in an attractive program that Marguerite Volavy elected to demonstrate her pianistic skill at Aeolian Hall on Saturday evening, Jan. 29. That her recital aroused considerable interest was made manifest by the good attendance. The audience was emphatic in its repeated tributes to the player.

Miss Volavy employs in her work a considerable dynamic scale. She is liberal with tone and looks frequently for massive effects. Sometimes her contrasts are a little bold; there is the inevitable heaviness on occasions, but generally her interpretations are intelligent and interesting.

The Bach-Busoni Chaconne opened the recital on Saturday. There was no hesitancy in the mode of attack. It was a Chaconne in primary colors. Andante in F, Beethoven; Rhapsodie in E Flat, Brahms, and Schubert's F Minor Impromptu formed a group that served to show something of the pianist's technical equipment. Two pieces by Josef Suk—Minuetto and "Idyl of Spring"—were bracketed with Dvorak's "Dalliance," a work that was interestingly interpreted. There followed a Chopin group and a Taussig arrangement of the Strauss waltz, "One Lives But Once."

Mme. Kutscherra, Like Mark Twain, Laughs at Reports of Her Death

That Mme. Elise Kutscherra, noted dramatic soprano, is distinctly alive, despite recent statements of her death in Vienna, was determined when a representative of MUSICAL AMERICA, visited Mme. Kutscherra in her studio in New York on Jan. 31. Mme. Kutscherra was in splendid fettle, and full of vigor, as she denied the reports from abroad.

"Suicide?" she said. "Not with my sense of humor. I probably would turn thief before I'd do that. Why, I'm just filled with the zest of life."

"Last week, I sat in a box at the Chicago Opera performances, having a fine chat with Margaret Wilson between acts, and after the performances I went behind stage to see those comrades of mine, Garden, Muratore and others, whom I value so highly. We had quite a jolly time, and I don't think they believed I was the 'ghost at the feast.' Besides, Mary Garden's smile is so lovely that I think it would have resuscitated me, if there was any truth in this statement."

Mme. Kutscherra will be remembered in New York city by her memorable concerts here especially at the Metropolitan Opera House. Music lovers will recall especially her appearance when, on her visit to this country, she took the place of Mme. Melba at the last minute for a Sunday night concert at the Metropolitan, and gave a performance of the "Prayer" of *Elsa* which was said by Jacques Cointi to have been one of the most magnificent performances of this number.

Came to United States in 1914

Mme. Kutscherra appeared in Paris in June, 1914, giving one of the most noteworthy concerts of that season. She then came to this country, in November, 1914, with a contract to sing. War losses and a great personal sorrow kept her in retirement. Her studio, however, has been filled with students anxious to study under this notable exponent of bel canto. Her concert work here during her stay has been chiefly devoted to war work, she having sold by her singing of the "Brabanconne" at one concert alone \$140,000 worth of Liberty Bonds.



Mme. Elise Kutscherra, Noted Dramatic Soprano

Mme. Kutscherra's singing has been cited as a noble exposition of the art of song. Added to a splendid vocal organ, she has diction of unusual clearness in whatever language she sings and her phrasing has been called flawless. Her interpretations have received especial notice for their emotional quality, Massenet having written to her: "What a marvelous soul is yours; the great artists bring forth only love."

To show that she is really "of this world still," Mme. Kutscherra is soon to give a concert, both to display her talents, which America has already received with acclaim, and to reveal to her friends that reports of her death are, as Mark Twain said, "grossly exaggerated."

Mme. Kutscherra was born in Prague, being Czech on her father's side and Polish on her mother's. During the war she received decorations for her services.

PARLOW RETURNS AFTER FIVE YEARS

After Demonstrative Welcome Violinist Reveals Her Ripe Art in Recital

Five years have passed since Kathleen Parlow was heard here last. When on Friday afternoon, Jan. 28, she stepped out on the platform of Aeolian Hall she was given an idea of the place she holds in our audiences' affections in a demonstration lasting several minutes. Miss Parlow returns to us a finer artist than ever, an artist who has gone ahead, who has taken the years of the war, during which her concertizing was naturally largely halted, and given thought to the most serious side of her art. Although supremely equipped with virtuosity she never made it her business, even when she came here on her first tour, to be a virtuoso alone.

Last week she presented a program, which in the main was of distinguished musical quality. Where are the violinists who concertize through our land who devote a prominent place on their programs to new sonatas? Miss Parlow indicated again her attitude to her calling in playing with Howard Brockway the Sonata in A of Ildebrando Pizzetti. Abroad she has played it with Ernesto Consolo. Not only in European capitals has she given it—it caused a flurry in London—but before the composer himself in Florence. She is thus an authentic interpreter of its message, and it has one. It has been rated high by several noted critics, some calling it the best sonata for piano and violin since the César Franck.

In his three movements, Signor Pizzetti manages to build an imposing structure, in which his very intense personality—not always as original as it might be desired—has full play. Thematically the first and last movements are best; while the second movement, called "Preghiera per gl'innocenti," has fine moments, moments that recall the music of Montemezzi in his "L'Amore dei Tre Re"; it is too long and needs pruning. Striking

rhythms are dished up in the quick movements and the harmonies are vital, though not at all à la Malipiero, Casella and Co. There were many present who were thankful for this. The sonata was very well received by the audience and Miss Parlow and Mr. Brockway were called out to bow several times after their memorable performance.

Glazounoff's Concerto in A Minor remains a disappointing work. Beginning ideally, with a genuine violin concerto main theme, it becomes less and less interesting as it thins itself out to its stupid close. Miss Parlow delivered it with technical and interpretative skill and made much of it sound far better than it really is. Following it came the Beethoven G Major Romance, the Mozart-Kreisler Rondo, and two compositions of the Bohemian, Josef Suk. His "Quasi Ballata" is one of the finest of modern violin pieces and was played gloriously. Then there were Roger Quilter's charming setting of "Drink to Me Only With Thine Eyes," Frank Bridge's "Moto Perpetuo" and the Wieniawski "Airs Russes" at the end. The Beethoven and Mozart were joys to listen to, their classic lines chiselled finely, the cadenza in the Mozart stunningly played. Of course the encore fiends had their extras after the Wieniawski. They always do. Walter Golde played the accompaniments beautifully. We have heard him do nothing finer than his playing in the Suk "Quasi Ballata."

It was an afternoon of noteworthy violin playing. Kathleen Parlow is often spoken of as the greatest living woman violinist. She is more. She is one of the greatest violinists of our day, irrespective of sex.

Advance Date of New York Music Week

At a meeting of the committee of New York's Music Week, held on Jan. 20, it was decided to advance the date from May 1-7 to April 17-24, in order that the Metropolitan Opera forces might participate. It was announced at the meeting that Charles M. Schwab and George Eastman had accepted honorary vice-chairmanships of the committee.

OFFER VIOLIN SCHOLARSHIP AT BRADFORD ACADEMY

Marie Nichols, Teacher, to Direct Course
at New England School—Now
Considering Candidates

BRADFORD, MASS., Jan. 28.—Bradford Academy, in the curriculum of which music plays an important part, offers a scholarship in violin playing, under the direction of Marie Nichols. The scholarship will include class work in ensemble, harmony and appreciation of music. Opportunity will be offered pupils of playing concertos with a complete orchestra. Candidates for the scholarship will be considered during February and March and the time for application expires on April 1 of this year.

Miss Nichols is a violinist of brilliant parts. She studied in Boston with Emil Mollenhauer, in Berlin with Carl Halir, and in Paris with Joseph de Broux. As a soloist, she has appeared with the Berlin Philharmonic, the Queen's Hall Orchestra in London, under Sir Henry Wood, and has given recitals in Berlin, London and Paris. In this country she has been soloist with the Boston, Chicago, Minneapolis, St. Paul, New Haven, Washington and Indianapolis Symphonies. She has made extensive tours throughout the United States and Canada, and has played at the Worcester, Springfield, Oberlin and Syracuse Music Festivals.

W. J. P.

LEVITZKI LETZ QUARTET AID

Malipiero Work Performed but Fails to Impress

Mischa Levitzki as assisting soloist, and the first performance in this city of Malipiero's prize-winning quartet, "Rispetti e Strambotti," supplied the necessary attractions to draw a large audience to the Letz Quartet's second subscription concert on Jan. 24. From its title, it would seem that Malipiero's work seeks to present a madrigal and a bit of droll verse in succession. Interesting as Malipiero's writing is in texture, its first performance was somewhat disappointing. The several melodious sunlit passages are interspersed by arid moments, and the single movement of the work seems drab for lack in contrasts. The unfulfilment of the prophecy in the radiant moments is emphasized and made especially regrettable in the inconsequential moments of the work, to which the quartet offered its noblest endeavors.

That rhythmic feast, the Brahms Quartet in A Minor occupied the artists as a final number, Mr. Levitzki assisting. What splendid musicianship can add to the color and richness of this noble work was revealed in a magnificent performance. Schubert's "Unfinished" Quartet completed the program.

Caruso Making Normal Progress in Convalescence

Normal progress in convalescence was reported with respect to the condition of Enrico Caruso, when inquiry was made Monday at the Vanderbilt Hotel, in New York, where the distinguished tenor has been ill of pleurisy since Christmas Day. As soon as the change can safely be made, probably within three weeks, the tenor will be taken to Atlantic City to recuperate. Plans for him to go to Italy or to Florida are being held in abeyance.

Boston Composer's Work Presented by Local Chorus

BOSTON, Jan. 29.—"The Forefathers' Hymn," by Samuel Carr, president of the board of trustees of the New England Conservatory of Music, was given at a concert by the Conservatory Orchestra, George W. Chadwick, conductor, in Jordan Hall last night. It was the first time the work had been sung by baritone voice, Charles Bennet of the faculty serving as soloist with Mr. Carr at the organ. The hymn was written for alto voice in 1904 and first presented in December of that year at a Pilgrim Memorial Service in the Old South Church. Mr. Carr and Mr. Bennet received an ovation after the performance last night.

W. J. P.

Bronx to Have New Concert Hall

Announcement was made last week that a new concert hall, to be known as the Thomas Auditorium, and operated under the management of John Charles Thomas, the baritone, is to be erected at 197th Street and Webb Avenue, the Bronx, by Mark Luescher, manager of the New York Hippodrome, as soon as building material can be obtained. The structure will be the first of its kind in the borough, in that it will be devoted exclusively to first-class music.

Opera Comique in Chicago Is Plan of Ralph Dunbar



Photo by Wallinger

Ralph Dunbar, Who is Organizing a New
Opera Company on Lines of His Policy
to Encourage American Art

CHICAGO, Feb. 1.—Chicago is to have its own Opera Comique. Ralph Dunbar, the Chicago producer of operas, has formulated definite plans for its attainment. His first move will be to open studios in the building adjoining his present executive offices in East Fifty-third Street, and here he plans to train young American singers attracted from various parts of the United States.

Mr. Dunbar's assistants listen to voices in every town visited by his "Robin Hood," "Carmen" and "Mikado" companies. Vocal training in the Dunbar studios will be in charge of Charles Granville, at present head of the Louisville Conservatory of Music.

Mr. Dunbar proposes to open his Opera Comique early in the spring and has started negotiations for the lease of a "loop" theater. Revivals of popular operas will be made, all in English, and in these operas vocal students will be given appearances.

"All American Opera for All Americans" is the motto of Mr. Dunbar, and he employs none but American singers in his various touring opera companies. He does not decry the talents of the foreign born, but desires to do his utmost to encourage native American art.

M. A. M.

RECITAL BY MRS. BIBB

Minneapolis Soprano Makes First of Two
Manhattan Appearances

Kathleen Hart Bibb, the Minneapolis soprano, who won esteem when she first appeared in this city last winter, gave the first of two New York recitals at the Princess Theater Tuesday afternoon of last week, with her brother-in-law (not husband, as some papers seemed to think), Frank Bibb, at the piano. Mr. Bibb also figured on the program, which began with four of his fine Handel arrangements and another of a French folk song. The rest of the bill was musically less interesting. It offered two groups of French songs by Ropartz, Chabrier, Bourgault-Ducoudray and Févier and some American ones by Scott, Rhys-Herbert, Deems Taylor, Jacobi, Shaw and White. Mrs. Bibb was heard by a numerous and appreciative audience. She is an artist of more than ordinary charm, possessed of a light but agreeable voice, which suffered last week from technical uncertainties. She displayed a sense of authority and style in the Handel numbers and phrased them with taste and skill.

Ricordi Gets Injunction

Federal Judge Hand granted a temporary injunction last week in the suit of Ricordi & Co., restraining J. H. Remick & Co. from trafficking in the song "Avalon," on account of its alleged similarity to a passage in Puccini's "Tosca," the copyright of which is held by Ricordi.

One of Oscar Hammerstein's first theatrical ventures in New York, the Harlem Opera House on West 125th Street, was sold last week to Paul M. Herzog, real estate operator, for \$750,000.

Mary Garden Means Business—to Judge from Latest Picture



© Underwood & Underwood

Mary Garden Mapping Out Plans

Meet the new presiding power of the Chicago Opera Association in her newest rôle. Judging from her indomitable expression and the determined look in her eyes, Mary Garden means business. This is one of the latest photographs of the General Director of the Chicagoans. It was taken shortly after she assumed her new duties.

RAPID PROGRESS MADE BY NEW YORK MADRIGAL CLUB

Organization Formed Last Summer Gives Convincing Performance at Private Concert

The Madrigal Club, of New York, comprising twenty-five women's voices under the direction of Marguerite Potter, was heard in its first private concert in the Hotel McAlpin ballroom on the evening of Jan. 26. The organization, formed only last summer, gave a convincing performance. With the promising vocal material which Miss Potter has chosen she no doubt will accomplish bigger and better things in future concerts. Suffice it to say that the first concert was a success, and attracted a large audience.

The assisting artists were Edythe Muriel Smith, harpist, and Ralph Grosvenor, baritone. The ensemble works presented included Branscombe's "Hail Ye Thyme of Holie-Days," Brahms's Lullaby, Mendelssohn's "Maybells and Flowers," Gilbert's "There, Little Girl, Don't Cry," Hahn's "Trees" and Lassen's "Holy Christmas Night," all of which were sung exceptionally well. Incidental solos in various numbers were admirably given by Ruth Cooke and Elsie Nicolai, sopranos. Miss Smith artistically interpreted her harp numbers, the "Volga Boatman's Song," Hasselmans's Prière and "Patrouille," Schueker's Mazurka and "The Music Box."

Mr. Grosvenor revealed a pleasing baritone voice in songs by Debussy, Massenet, Henrion and in a group of Swedish folk-songs. Selma Gilbert, soprano, and Adele Allen, mezzo-soprano, pupils of Miss Potter, were cordially received in well-chosen works.

Marguerite Klinker was the accompanist for soloists and chorus.

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D'Alvarez and Levitzki for Boston

Notwithstanding the fact that she had Toscanini and his orchestra in competition on the same night, Marguerite d'Alvarez drew not only some of her admirers who remembered her successes with the Boston Opera Company, but also some of the Boston critics to her recital in the Town Hall at Milton, Mass., a suburb of Boston, on Jan. 7. Her success in her new field as a song recitalist was such that L. H. Mudgett has engaged her for one of the Sunday afternoon concerts at Symphony Hall, Feb. 27. Mischa Levitzki will share the program with her on that occasion, making his farewell appearance in Boston for two years, before leaving for his tour of Australia and Europe.

WASHINGTON, D. C.—A unique children's orchestra, organized and directed by Tillie Kawitz, is giving supplementary numbers at the recently inaugurated children's motion picture performances.

Philadelphians Find Bright Spots in Revived "Don Carlos"

Metropolitan Company's Production Fails to Arouse Marked Enthusiasm, Notwithstanding Brilliant Features—Ponselle, Gordon, Sundelius, Crimi, De Luca, Didur and Gustafson Impress—Stokowski Returns to Symphony Desk After Brief Vacation

PHILADELPHIA, Jan. 31.—"Don Carlos," beautifully sung and, in the main, admirably acted, failed to arouse much more than perfunctory enthusiasm at the Academy of Music last Tuesday evening, when this fifty-four-year-old work received its first production in this city. There was applause for the "O Don Fatale," most effectively delivered by Jeanne Gordon. The dulcet duet, "Dio, che nell' Alma," aroused interest through the capital artistry of Crimi and De Luca, and there were other moments when the prevailing atmosphere of apathy was dispelled. But on the whole the "transition" Verdi opera failed to appeal and little surprise was expressed that "Don Carlos" has so long languished in oblivion.

Nevertheless the work cannot be dismissed as worthless. It is indeed interesting to those concerned with the artistic development of a great composer. The delicacy and subjective appeal of some of the finest passages in "Aida" are foreshadowed in the "Don Carlos" score. There are numbers that exhibit the composer's growing grasp of characterization in music and his gradual revolt against meretricious ornamentation.

Effective scenic investiture and an interpretation of high average quality marked the local première. Rosa Ponselle as the Queen far surpassed any of her former vocal achievements in this city. Adamo Didur contributed a masterly portrait of that dismal monarch, Philip II. Giulio Crimi played the name part with commendable taste and sang with fluency and charm. Giuseppe de Luca's Rodrigo revealed an ever admirable artist in a part well within his compass and Jeanne Gordon was lyrically and histrionically superb as Princess Eboli. Indeed the first honors of the performance were carried off by this gifted contralto. William Gustafson was competent as the Monk and Marie Sundelius invested the unseen Voice with telling appeal.

Leopold Stokowski, after a two weeks' vacation, returned to his desk at the Philadelphia Orchestra concerts on Friday afternoon and Saturday night, submitting a program of familiar numbers. The "Freischütz" overture, the "Unfinished" Symphony and the "Meister-singer" Prelude were read with characteristic eloquence and finish.

Hans Kindler, ex-first cellist with the organization, made his first appearance here as a peregrinating star, and evoked spontaneous approval of his performance of the Lalo Concerto in D Minor. His tone is warm and true, his technique facile and, when necessary, brilliant.

H. T. CRAVEN.

MILDRED DILLING TOURS

Harpist Has Many Successes and Plans Further Travels

The Western tour just completed by Mildred Dilling, harpist, was notable for the cordial receptions accorded her by large audiences. In Pittsburgh, where she appeared with the Bernthaler Trio in Carnegie Hall, Jan. 21, in the sixth concert of a popular series, three encores had to be given after her playing of works by Bach, Saint-Saëns, Cady and others.

Miss Dilling's January engagement list was a crowded one. For the fifth time within less than a year, and the second time this season, Miss Dilling received emphatic evidence of her popularity in Cleveland, where she gave a recital entirely of harp music. Other similar programs were given on the occasion of her third appearance before the Amateur Musical Club in Bloomington, Ill., in Marion, Ind., and Springfield, Ill., where she attracted an overflow audience. Other engagements included concerts in Chicago and New York, with Clarence Dickinson, organist, and Nevada Van der Veer, contralto, and a private musicale jointly with Mona Gondré.

The month of March will take Miss Dilling on a Western and Canadian tour. April she will spend in New England, and maritime provinces in Canada, and later she is scheduled for a series of recitals in Europe, opening in Paris on June 5.

Sorrentino, Back From One Tour, to Start on Another



Umberto Sorrentino, Italian Tenor

Umberto Sorrentino, the Italian tenor, returns to New York on Feb. 16, from a successful tour and will start shortly on another. On his coming tour he will appear in Scranton, Greensburg and Johnstown, Pa.; Akron, Ohio, where he will be heard for the third time; Barberton, Ohio; Plymouth, Mass.; Portsmouth, N. H., and Providence, R. I.

Mrs. Bready in Two Benefit Opera- Recitals

Mrs. George Lee Bready gave two successful "opera recitals" on Wednesday evening, Jan. 26, and Friday afternoon, Jan. 28. On the former date she appeared at the home of Mrs. Henry Sewall in Brooklyn, giving Saint-Saëns's "Samson and Delilah" for the benefit of the St. John's Guild. On Friday under the auspices of the Junior Committee of the Manor Club, she gave the Wolff's "Blue Bird" for the benefit of the starving children of Europe. On both occasions she was heard by large audiences and welcomed heartily.

Godowsky and Rosen as Joint Recitalists

The first joint recital of Leopold Godowsky and Max Rosen in San Francisco was such a success that a second one has been arranged there under the auspices of Jessica Colbert. The two artists played the Franck Sonata and several groups of pieces. They are also appearing in joint recital in Los Angeles and in Stockton, Cal. In the last named city Virginia Rea, coloratura soprano, will also share the program.

MABEL GARRISON

WILL SING AT HER NEW YORK RECITAL

CARNEGIE HALL, FEB. 12TH

"My Love Is Parted From Me"

BY

JACQUES WOLFE

MARY DAVIS

Mezzo Contralto

Sang at Her Recital at the Princess Theatre, New York, February 4th

LULLABY

By Cyril Scott

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Soprano

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Dear MUSICAL AMERICA:

Some time ago a distinguished artist and teacher called upon me with one of his pupils, a bright, handsome girl. The purpose of the visit was to introduce the young lady and to seek advice, as she was about to make a debut in concert under particularly favorable auspices. So the question came up, what was the best course to be pursued with regard to notices in the press, advertising, etc., etc.?

My reply was to the effect that inasmuch as the young lady, who had, I was given to understand, studied with three of the most notable virtuosi for years, and that her debut was to be made at one of the leading concerts of the season, we could therefore take it for granted that the leading critics would be present. My long experience, I told them, had convinced me that under the conditions it was not only unnecessary but impolitic to make any advance announcements whatsoever, whether in the way of advertisements or newspaper reading notices, if such could be secured. It had been my experience, I said, that wherever a great deal of advance notice had been obtained in the press it had not only served to arouse undue expectation, expectation which might not be realized, but it might provoke a certain feeling of hostility on the part of many of the critics, who felt that here was another endeavor to exploit them in advance of an appearance, to virtually instruct them as to what their attitude should be, and, in the best event, induce them to expect a very great deal.

For all these reasons, I repeated my conviction that the young lady should make her debut without any preliminary announcement whatever, be modestly but appropriately costumed, and go it absolutely on the merits, in which case I felt assured that the critics—as this was not a case of the American composer—would do their duty and would review the young lady's performance perhaps all the more favorably if, with good work, there was associated the element of surprise. Many a worthy talent, said I, had been so overboomed before it appeared that when the test came the criticism was, on that very account, less favorable than it would have been had the advance announcements been more modest or been eliminated altogether.

How just my diagnosis of the situation is, was shown by the recent American debut of Erika Morini, a violinist, said to be not yet seventeen, who appeared the other afternoon at Carnegie Hall. I understand she was born in Vienna and is of Italian descent, her father being a very capable musician. With an orchestra under the capable direction of Bodanzky, she appeared. Her skirt was short and her hair was bobbed. She had played but a few moments before the audience was surprised, it realized that here was an artist of the first rank.

What was the result? Next morning all the daily papers had most favorable comments upon the young lady's debut, the evening papers followed suit, and so the report will go through the country that at the very time when we are supposed to be surfeited with talented young violinists, some of them of phenomenal ability, another shining light has appeared to command not only our respect, but our admiration.

There should be a moral in this story for a good many talented young people ambitious of success who are about to

make a debut have the mistaken idea that they can be aided by a lot of flamboyant press notice in advance, and that if they could only have a few friends who would see the critics and interview them in their favor, they would gain an advantage.

If a young talent is ready, in the opinion of competent judges, for a public debut, and such can be secured under favorable auspices, that is, with the proper support in the way of orchestra or accompanist, with especially some prominent musical organization, that is all that is needed. The critics will undoubtedly do their duty and can be relied upon to be fair.

I am aware, of course, that there will be some who have given recitals at Aeolian or Carnegie Hall, who will insist that this has not been their experience, that their recitals have been either ignored or treated in a very perfunctory manner, and that none of the important critics were present. This may be perfectly true. My point was, and is, that provided the debut can be made under favorable circumstances, that is, in connection with some important musical affair to which the leading critics would naturally go in the regular performance of their duties, that then there was no need of any advance notice or of any effort to reach the critics to secure their good will; in fact, that such a course was more likely to prejudice the critics than anything else.

* * *

Walter Damrosch has recently delivered himself of his opinion with regard to opera, and also with regard to the attitude of the people of the United States to opera.

"It is absurd," says Walter, "to say that the people of this country crave opera. They don't. If they really loved opera they would support more than two companies, in this enormous country. And of these two companies, one is a gorgeous social function and the other is due to the generosity of one man who simply puts his hand in his pocket and pays the Chicago deficit at the end of every year."

"No!" continues Walter, "We will support symphony orchestras, but not opera. In Italy there are 135 opera companies. If the North American temperament had any operative bent every city of 50,000 or more would have its own company."

And then Walter delivered himself with regard to his own attitude in the matter. Said he:

"I do not care a bit for opera, neither does Toscanini, neither does Coates. It is the child's disease in the musician, through which they must all pass, but which they must all get over, if they hope to make progress. What can these scene painters and mechanicians give me that can compare with the melodies and visions that my imagination creates when I sit quietly at home and read the score by myself?"

In some respects I would be inclined agree with Walter, but in others not. That he himself does not particularly love opera, is due no doubt to the fact that when he endeavored to conduct it at the Metropolitan he was not a conspicuous success, though in this regard we must remember always that he was very young at the time, following his distinguished father, the late Dr. Leopold Damrosch, who was his predecessor at the Metropolitan.

With regard to Walter's personal attitude to opera, that is the opinion of an individual which may have weight or not. But I certainly would like to interview Toscanini before accepting Walter's dictum as to that distinguished maestro's attitude. I scarcely think that it is as Walter states it, for the reason that no man ever could attain the eminence Toscanini has as an operatic conductor, who disliked or disdained the work he did.

With regard to the attitude of the people of the United States towards opera, I think the distinguished conductor of the New York Symphony is in error. No man who has witnessed the enthusiasm of audiences at certain performances, no man who knows that in the Far West people have travelled a hundred, yes even two and three hundred miles to hear a performance by a travelling company, would assert that there is no love for opera in the United States. The love of *bel canto* is not alone inherent in the Italians, but in other nations, and we must not forget that forty per cent of our population is of foreign birth or descent. Who would venture to say, for instance, that the works of Wagner, to Germans and other music lovers, are based on nothing but, as Walter says, "a gorgeous social function?"

It may appear far-fetched, but I think it is the truth that a good many people are debarred from going to opera be-

cause they have to dress up. There are many who do not possess a dress coat, and then there are a good many business men especially, who in many cities do not live near their place of business and when it comes to rushing home, getting dinner, then getting into a dress-suit and rushing back to the opera, it is a strain. Do you realize that this was one of the difficulties with which the opera company, when Russell had it in Boston, had to contend?

George Miller Spangler, the newly appointed business manager of the Chicago company, by the bye, is out with an explicit statement on this point. He says that the average intelligent Chicago man looks upon going to grand opera with the same nervous hesitancy that he exercises when accepting a position as honorary pall-bearer at a public funeral. So he keeps away from fear, if nothing else. They go occasionally because their wives insist upon it, but they dislike the stiff clothes, the ceremonial and all the preparation. So, says Spangler, if the men don't want to wear evening dress they don't have to. We want their support, not their dress suits; even if they wear overalls they are welcome.

In the argument, I notice that Walter has omitted the San Carlo and other travelling companies that have been doing a phenomenal business to crowded houses, enthusiastic audiences.

If the failure of many worthy operatic enterprises must be recalled and recorded, among the main reasons for such failures have been inadequate capital to support them and very inadequate business management.

With regard to the fact that the Chicago Opera company depends, as Walter says, upon the generosity of one man who simply puts his hand in his pocket and pays the annual deficit, would the New York Symphony, or the New York Philharmonic, for instance, or the New National Symphony, or any of our great symphonic orchestras, exist for a season unless certain public-spirited music lovers put their hands in their pockets and made up the deficit? Where would Walter himself be, if he had not had in past times many generous backers, and more recently, Henry Flagler, the multimillionaire, to help him out?

So why should opera be singled out for criticism in this regard? Everything that applies in a business way to opera can, with equal force, be applied to the symphony orchestras.

However, from the point of view of pure music, there is much to be said for Walter's attitude. And it can be argued with considerable truth that opera has always been, and probably always will be, the cult of society, the well-to-do, but let us not forget that it is also the cult of masses of the people, who forget the incongruities, the banalities and the ridiculousness, indeed, of many of the situations in opera, in the excitement of the action and the happiness that comes to them when they hear some great dramatic singer, or even the coloratura, warbling away with all the joyousness of an animated canary.

That Walter himself derives more satisfaction from the melodies and visions, as he says, that his imagination creates when he sits quietly at home and reads the score by himself, no doubt is true. But then, the great majority of people who go to the opera have neither Walter's imagination nor the comforts of his elegant home, nor the sumptuous seclusion of his studio.

* * *

My good friend, Frances Helen Humphrey, a noted vocal teacher, who has for years occupied a prominent position in Buffalo, tells me that she has recently received a letter from Victor Capoul, for years leading tenor in French opera, and that he writes to her that he is now entering his eighty-third year, that his health is excellent, and that he considers that he is in far better shape to-day than Caruso, whose sickness, by the bye, he deploras.

My memory goes back to the old days, when they gave some of the works of Offenbach here with a French company, in which Capoul shone. He was then in the height of his fame. What a wonderful performance was his in "La Belle Helene!" He was not only a fine singer but a great dramatic artist, to be classed with the Scottis and others of opera.

* * *

The poor American composer! He is still getting it in the neck, that is, he is getting it in the neck from our amiable friend Krehbiel of the *Tribune*, who has evidently returned to us from his recent indisposition. In reviewing a concerto by Leo Sowerby, produced by Damrosch, Krehbiel damns it as "a thing of shreds and patches." Why should he go out of his way particularly

As Seen by Viafora



Whether Abraham Lincoln Preferred his Schubert, his Schumann and his Brahms Songs in English, Doesn't Appear in his Biographies, but Nelson Illingworth, Who Is Told Every Day that He "Looks Like Lincoln," Prefers to Sing Them that Way. Making his Words Felt, as He Projects the Moods of the Standard Lieder, is the Mission of the Tall Baritone in America, as it Was in his Native Australia

to sneer at Sowerby because he was born in Grand Rapids, Mich.? Sowerby had to be born somewhere, didn't he? Sowerby can't help where he was born any more than Krehbiel can. And why should he also go out of his way to describe poor Sowerby as "uncontaminated by European and Eastern instruction, though perhaps not wholly by example," and that the only Pierian spring that he drank at was the one he found in Chicago, where his composition had its first public hearing.

"If," says Krehbiel, "the piece cries out for anything, it is for abbreviation—preferably by vigorous application of a meat axe."

"And if," Mr. Krehbiel continues, "Mr. Damrosch had chopped it into a dozen pieces and thrown away half of those made out of the final division, the composition would have gained, not lost, in consistency and coherency, for in its present integrity it is a thing of shreds and patches."

For my own part, I did not hear that concerto, so I cannot venture an opinion on its merits, but it does suggest itself to me that inasmuch as Walter Damrosch is an excellent musician and a pretty good critic, and by no means ambitious of fathering failures, that the work must have had some merit, or he never would have produced it.

* * *

That Mary Garden, when she appeared with Muratore in "Monna Vanna," on the second night of the season which the Chicago Opera company is now giving at the Manhattan Opera House would get an ovation was to be expected. No one in the operatic world to-day has been enabled to focus attention upon herself more brilliantly than the lady, who has been the cause of terrible war among the critics, who have varied in their estimate of her all the

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MEPHISTO'S MUSINGS

[Continued from page 7]

way from Henderson, who never ceases to emphasize his conviction that she dances better than she sings, to Finck and others, who explode in eulogies.

To my thinking, "Our Mary" is not only a distinguished prima donna, one of the first rank, but she is an artist to her finger tips. But I would class her still higher, as a great personality, as a woman who would have made her mark and risen to the heights in any line of human activity that she had undertaken. And so it is no wonder that the cool-headed business men in Chicago who have undertaken to sponsor opera, perhaps not because they particularly care for it but to show New York what they can do, made her general manager.

There are those who are inclined, when such appointments are made, to insist that the woman is really more of a man—intellectually, anyhow—that she has a man's business head. Not a bit of it! One of the great charms of "Our Mary" is that she is essentially feminine, takes the feminine viewpoint, and exercises the feminine charm and influence over all those who come in contact with her. Which is proven by the fact that her only enemies are to be found among the women. She has none among the men, except it may be Henderson, and that, I think, is only in his official position as a musical critic.

"Our Mary" demonstrates very clearly, as have done many other distinguished women, that capacity is not a matter of sex, as I think I have told you before. You can do a thing or you can't, whether you wear pants or petticoats, and if you can do it, and do it well, why not recognize your capacity and so get rid of one of the prejudices of the ages?

* * *

Muratore is undoubtedly coming into his own. You may recall when he first appeared in New York not alone many of the critics but even the public, did not recognize his ability as a singer and also as an artist. It was only a few, really, who like myself appreciated his commanding virility, his personal charm, his great power as an actor, as well as a singer. You don't have to make excuses for him, as you have to do with some tenors, where you find much to praise in their singing but lament the inadequacy of their histrionic ability.

Muratore is heroic. When he comes on, he dominates the scene. Do you wonder that he had not landed before "Our Mary" was telegraphing to him to hurry up and come and see her? And can you also wonder that when they appeared together in "Monna Vanna" it was a night to be long remembered.

* * *

The announcement that Jean Sibelius, the Finnish composer whose symphonic works are so well known to us, is to come here and has been engaged as a professor of composition by the new School of Music at the University of Rochester, that has been endowed by Eastman, the millionaire kodak maker, reminds me that no country in the world can boast of having been visited by so many distinguished composers, singers, violinists, music teachers, as the United States. And this was true even before the war.

It is not sufficient to say that they came because they could obtain here a greater reward than they could at home. It in a measure gives the lie to those who insist that we are utterly without musical appreciation, indeed, that so far as music goes, the great mass of our people are nothing but barbarians. It simply isn't true. Per cent of population, in the United States to-day there are more people of musical knowledge and culture than are to be found anywhere else. Did the twelve to fifteen millions of Germans by birth or descent who are here, did they lose their appreciation for music, their musical culture, when they came to the United States? Is there something blasting in the very atmosphere of this country? And cannot the same be said of the Italians, and the French, the Scandinavians and the Austrians, the Czecho-Slovaks, the Spaniards, not to speak of the cultured Americans who have studied here or abroad?

And isn't it time that while we should acknowledge that there is still a great work to be done, and especially in our public schools, isn't it time, I say, that we should begin to decry the ridiculous position assumed even by some of our distinguished critics, that in the way of musical appreciation, taste and culture we cannot be compared with the older nations?

There is one little argument, by the bye, that bears on this question that cannot be too often repeated. Our musical industries barely existed a hundred years ago. To-day they lead the world in quality and quantity. Could they have done this had there been no market, for remember, with the wage rate against us, except with a few of our finest instruments, we could not export to Europe. Our instruments cost too much.

Take any season, the present or any in the past. Make out a list of all the distinguished musicians and others who were with us, and you will find that they exceed anything that any other country can boast of.

However, when Jean Sibelius comes he will only repeat a visit he made to us some six years ago.

* * *

John J. Lyons, Secretary of the State of New York, has recently made a careful investigation to find out "Who's Who in Crime." He has made some extraordinary discoveries, by a careful investigation of the thirty-odd thousand men, and less than three thousand women convicted in the courts of record in this State. He has discovered that clerks and chauffeurs, as a class, led the ranks of those who break the law most frequently. Chorus girls are not nearly as bad as some press agents and moral up-

lifters paint them, for only one chorus girl came to grief last year. And so the lady of the chorus had it all over other women workers, who during 1920 had to face a cruel world, a judge and a jury.

It would not surprise you, perhaps, if you have been endeavoring to keep house, that among the worst offenders were the cooks. Next came the general domestics, after them housekeepers, and way down on the list, the laundresses, milliners, seamstresses.

In iniquity the waitresses seem to lead, nor are the lawyers by any means free from criminal offenses.

The newspaper profession has very few criminals to its credit. Piano-movers, bricklayers, boxers, freight handlers and hackmen, as well as editors and publishers, seem to be a pretty honest lot, for only one of each of these were hailed to court.

And among the musicians there was only one who got into serious trouble. And he, let Krehbiel's and Henderson's joy be unconfined, was an American composer, says your

Mephisto

Chicagoans' First Week in New York Proves Eventful

[Continued from page 1]

one instance, to leave him to take the plaudits alone. The applause was well earned, since to the personalities of the artists, rather than to any gripping or even engrossing qualities of the score, was due most of the interest and appeal which "Monna Vanna" exerted at this, its fifth audition in New York.

Miss Garden wore the rôle as a transparency for her radiant personality. Hers was a sophisticated Vanna, even in the first act. In its emotional high lights, its poses and gestures, as well as the red costume in which she first appeared, it was in many ways akin to her much discussed *Fiora* in "L'Amore dei Tre Re." She sang easily and effectively. Few singers have husbanded their vocal resources better than Mary Garden.

The *Prinziville* of Muratore was distinguished both as to singing and acting. His voice was nobly resonant and finely responsive. After the fashion of French tenors, he saw fit to employ falsetto in several soft high tones—a virtue in Paris, a vice here. He again impressed as a master of gesture as well as of song. It was as *Prinziville* that he made his first New York appearance in 1914, after he had created the rôle in the first Paris representation of the opera. The part is still his own.

Baklanoff's portrait of the tortured husband, *Guido*, was an admirable one. His powerful voice was not always true to pitch, but he sang, as he acted, intelligently and convincingly. Cotreuil was a satisfactory *Marco*, and lesser parts were ably cared for by Nicolay, Contesso and Defrere. The company's new French conductor, Henri Morin, labored earnestly with the rather non-descript score, echoing composers as opposite as Massenet and Wagner; but he was not always successful in achieving what he set out to do. The stage was well handled under the direction of Jacques Cointi, the second act finale quickening the pulse with a picture stimulating to the eye as relief is sent to beleaguered and starving Pisa. Here, and in the preceding love music, the score almost—but not quite—forsakes its pedestrian level.

New Voices in "Tosca"

Wednesday evening's "Tosca," a substitution for Marinuzzi's "Jacquerie," which was delayed until the second week for "mechanical reasons," had no star of box office lure comparable to Rosa Raisa on Monday or Mary Garden, with Muratore, on Tuesday. The results were evident in rows of unfilled seats, and relatively few standees. Yet the performance was not an unimportant one, as it served to introduce, in a New York debut, the new Scotch tenor of the Chicago forces, Joseph Hislop, and to give Gotham its first view of Yvonne Gall as the lovely *Flora*. With Baklanoff as *Scarpia* and Marinuzzi at the conductor's stand, the ensemble was one not likely to disappoint those to whom the opera, rather than a dazzling stellar name, was the enticement to brave a freezing night.

Perhaps the performance failed in its mission for those who could scarcely conceive of "Tosca" with fresh voices or with interpretations of rôles which differed in essential details from the routine established by familiar exponents of the Puccini melodrama on Broadway. But many others found it a very admirable and delightful representation.

Mr. Hislop's debut was a very favorable one, falling short, however, of the sensational or exceptional. His fine lyric voice and admirable singing and acting were more reassuring than exciting. He was liked at the outset, and he grew in favor as the opera progressed. Slender and youthful-appearing, easy of action and of attractive bearing, he was a picturesque figure as *Mario*. Perhaps he sang better in his opening air, "Recondita Armonia," than at any time thereafter, but he was vociferously applauded after "E Lucevan le Stelle." His tone was smooth and musical, amply resonant without more than ordinary volume, and intelligently utilized. Other rôles may enable him to disclose his vocal graces to more telling effect.

Miss Gall sang with frequent beauty of tone, particularly in passages that were moderately high. She was a very vivacious—at times even a kittenish—*Tosca*, but there was no gainsaying the dramatic, or melodramatic, intensity of her singing and acting in the torture scene, wherein, she was admirably assisted by Hislop and Baklanoff.

The *Scarpia* of the tall Russian baritone has seemed more dominating at some earlier enactments, but it again impressed as a masterful figure.

Trevisan was a delightfully humorous *Sacristan*. Nicolay was *Angelotti*. The voice of Philene Falco as the unseen shepherdess was much admired. Marinuzzi revealed some hitherto neglected beauties in the instrumentation, but conducted without his customary fire.

"The Jewels of the Madonna"

Wolf-Ferrari's "The Jewels of the Madonna" was given its first performance of the season on the evening of Jan. 27, with Rosa Raisa, Maria Claessens, Forrest Lamont and Giacomo Rimini in the leading rôles and Pietro Cimini at the conductor's desk. This work affords the soprano an opportunity to display all of her best qualities and Miss Raisa made the most of them. Her magnificent voice was never heard to better advantage. Miss Claessens, though displaying a tendency to sing too loudly, especially in duets, sang on the whole very well and made all that was possible of the thankless rôle of *Carmela*. Vocally the same might be said of Mr. Lamont. He keyed the part dramatically in too sombre a tone, which made it easy to understand *Maliella's* preference for the very charming *Rafaele* of Rimini. This was a fine characterization in every way. Mr. Rimini's singing, too, left nothing to be desired. Mr. Cimini did not conduct the opera as well as it has been done here by others. He repressed the orchestra and gave the singers too much latitude. Also, there was frequent

lack of cohesion between the various choirs and a lack of smoothness, especially in the strings. The chorus was fair.

The Beloved Vagabond

Two years ago the Chicago company gave two performances of Xavier Leroux's "Le Chemineau" in New York. The work was heard for a third time when the visitors revived it at the matinée on Saturday. If it were only for the beauty of the libretto, the play by Jean Richepin, one could wish for more presentations of the opera. It is a story of peasant life, realism with a touch of fantasy, and all the poetry of the open road, and Leroux has written for it music not at all inappropriate, although he has not been able to rise to the artistic heights of the author. "Le Chemineau" is one of those rare works in which the operatic order of things is reversed. One does not quarrel with the libretto. There is beauty in the score, though often of a sombre color, and there is a touch of humor. The orchestration has its moments of richness, giving evidence of a Gallic predilection for the wood-winds.

It was Hector Dufranne's afternoon, although others in the cast, notably Yvonne Gall, shared in the honors. But Dufranne appeared as the *Chemineau*, the rôle he created at the première in Paris, November, 1907, and which was sung here by Maguenat in 1919. Mr. Dufranne pictured for his audience a light-hearted vagabond, erratic but lovable. Admirably did he portray the emotions of the climax when the road calls him and he answers, striding out into the snow, away from the son he loves. Vocally he transcended anything he did last year. Miss Gall was again *Toinette* and once more she used with fine skill that artistic equipment that places her in the front rank of French artists to-day. Baklanoff, once more playing *François*, had a tremendous moment in the dramatic closing scene of the second act. Edward Cotreuil gave a convincing sketch of *Pierre* and Maria Claessens was again heard as *Catherine*. The part of *Aline*, formerly sung by Myrna Sharlow, was played by Margery Maxwell. Albert Paillard as *Toinet*, Constantin Nicolay as *Thomas* and Desire Defrere as *Martin* completed the cast. Mr. Morin conducted.

Garden and Muratore in "Carmen"

"Carmen," with an inimitable trio composed of Mary Garden, Muratore and Baklanoff, brought a huge crowd to the Manhattan on Friday night. The beauty of Miss Garden's *Carmen* cannot be gainsaid, but the spirit of this portrait is a strange one. A too-evident sagacity, an over-sophistication are hers; her appearance is that of *Carmen* but her mind is the mind of Mary Garden. Muratore is a *José* unapproachable; it is a question whether a better *José* has ever been heard in Gotham. The lyric beauty of his voice, the vehement richness of it in the Romance and the delight of his fine presence and acting brought to him meritedly the greatest triumph of an evening bounteous in applause. Baklanoff's *Escamillo* rounded out an evening of much artistry. *Micaela* was played by Alice Zepilli, while Margery Maxwell, Carmen Pascova, Defrere, Falco and others assumed supporting rôles. Marinuzzi's usual inspiration and authority were apparent in the conducting.

Ruffo as "Rigoletto"

The first Saturday night offering was Verdi's "Rigoletto," with Ruffo, Schipa and Florence Macbeth in the principal rôles. It was an evening to delight the satellites of the baritone star; that is, all of them who could crowd into the theater, for there were several hundred unable to gain admittance. Mr. Ruffo's portrayal of the title rôle is familiar, and upon this occasion, it was not below the high standard, both vocally and histrionically, which he has maintained previously. It is a character in which his exceptional gifts find their fullest expression. Mr. Schipa also did some exceptionally fine singing, which was enhanced by his noble stage bearing. Miss Macbeth's *Gilda* is cast in a fragile mould, but it is, nevertheless, a portrayal of much excellence. "Caro Nome" was her best achievement, vocally. The demonstrations of the audience were almost riotous, and at the close of the third act, after there had been innumerable curtain calls for the singers and the conductor, Marinuzzi, the famous "Vendetta" aria was sung a second time, despite the program note that "encores are not permitted."

Sing in Chorus While Mother, in Audience, Is Fatally Stricken

BOSTON, Jan. 29.—While Belle and Henry Kuhns were singing in a production of the "Golden Legend" by the Handel and Haydn Society at Symphony Hall on the afternoon of Jan. 23, their mother, Mrs. Sarah Kuhns, who was in the audience, experienced a shock that resulted in her death. Attendants removed the stricken woman to a room adjoining the auditorium, and her son and daughter, summoned from the platform, were with her when she died. Death was due to heart disease. Mrs. Kuhns was well-known in musical circles. W. J. P.

Old Violins Bring Big Sum

Thirty-two old string instruments from the collection of the Society of the Friends of Music in Vienna were sold recently in New York for a total of \$7,848.

Annual Recital by Chicago Pianist

CHICAGO, Jan. 18.—Allen Spencer, an erudite and musicianly pianist, gave his annual recital at Kimball Hall before a large audience.

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A Boston Concert Through Humor-Tinted Glasses



THUS did a recent Boston concert inspire the fleet brushes of a Boston artist, M. Huckins. Like other mundane delights, the perspective of matters musical depends on the point of view.

(Note: "Our Foolish Correspondent" is a whimsical appellation coined by the artist herself to describe, presumably, a purely imaginary observer.)

Bonnet's Only New York Recital Scheduled for March 5

Joseph Bonnet's only organ recital in New York this season will be given in Aeolian Hall, Saturday evening, March 5. The recital will be under the aus-

pices of the American Committee for Devastated France. Mr. Bonnet's tour this season has been one of great activity and has taken him to many cities in the Eastern and Western sections of the country. The Canadian tour has occupied a month, and he returns for another in February.

Marion Armstrong Under Friedberg Banner

Marion Armstrong, young Scotch-Canadian soprano, who lately made an auspicious debut at Aeolian Hall, has gone under the management of Concert Direction Annie Friedberg, and will be available for concerts during the coming season.

Fred Patton has been engaged by the Handel and Haydn Society of Boston for its performance of Parker's "Hora Novissima," to be given on Easter Sunday, March 27.

At the Woman's Press Club, Jan. 29, Alfred Mirovitch, composer-pianist, played a number of solos.

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MUSICAL AMERICA'S WEEKLY

London Listens to Illuminating Musical Addresses

Sound, "Cinderella of Physics"—Music Versus Hooliganism—Shakespearean Street Music—Evil Effect of Companionship with Bad Music

DURING the more immediate past, lectures and addresses of musical interest have been a feature in London. Lectures on the science of sound, "the Cinderella of Science," delivered by Sir William Bragg at the Royal Institution (they have recently been issued in a volume, "The World of Sound"), present facts which are not unworthy of the attention of tone-poets who may wish to explore nature's musical moods. For instance: "The sound of wind in a wood varies considerably with the nature of the trees. The fine stems of pine-needles break the wind into whirls succeeding one another with great frequency, and the sound is high-pitched, but soft. Broad beech-leaves give quite a different sound. A heavy rainstorm hisses in a pine-wood and roars in a beech-wood." Though, save in a mathematical way, sound is not a subject of major importance, its study has been helpful—to a limited extent—in the design of musical instruments. Most composers, when they employ the programmatic rain-drop or water-drop, are not aware of the fact that its fall varies considerably in rhythm and in pitch. But a series of photographs taken at every stage of the fall of a drop of water prove conclusively that when the drop strikes it creates a cavity; the resulting sound is the resonant note of the cavity formed behind the falling water-drop, and the variations in pitch are the result of changes in the form of the cavity. If the water into which the drop falls is not deep enough to permit of the formation of a cavity, there is no sound. Professor Bragg's considerations anent to sound make clear that "it does not play a part in science analogous to that of music in the arts." In other words the "Cinderella of science" will never turn into a princess.

Music Versus Hooliganism

Dr. Somerville, in a lecture delivered before the London Girls' School Music Union dwelt on "Music as a Factor in Education." Hooliganism, slum dwellings, the increase of drink, of suicide, is a result of art's being a neglected factor in English national life, and the artistic consciousness a thing despised and rejected in English education. "Music . . . is bound up with the whole question of art in national life . . . the waste and destruction resulting from its present neglect are certainly a contributory cause of many of the most crying English social difficulties and political problems." The child sings and tries to dance before it is able to speak, and the child who through song and dance, poetry and picture, plastic art and instrumental music, succeeds in obtaining a real training of the senses would develop (according to Dr. Somerville), an imaginative grip which would enable it to synthesize the knowledge of "facts, relations and processes which it is the endeavor of intellectual training to give." Do these considerations apply to American as well as to English children?

London Day in Shakespeare's Time

Sir Frederick Bridge recently gave what he called a "juvenile lecture" at the Royal Society of Arts on "the London street cries which children heard in Shakespeare's time." He was assisted by the singing of Coral Peachey, Margaret Champneys, Graham Smart, and by the King's Organist, E. Stanley Roper. He took his listeners through a London day, from the watchman's musical (?) "God give you good morrow, my masters!", at three o'clock in the morning, and the no less harmonious cries of the shopkeepers later in the day, to their eventide, "Lanterns and candle-light, hang out, maids!" The lecturer showed that "Sweet juniper," sold in the narrow London streets to a musical cry, was the Elizabethan equivalent of the "Sweet lavender" of a later period, and insisted that in Shakespeare's time Eng-

land was more musical than at the present day.

Sir Frederick gave extracts from the works of the great musicians who were contemporaries of Shakespeare—Orlando Gibbons, Weelkes and Dering, who wrote part-songs introducing these cries, in which humor and pathos were admirably contrasted. Performances were given of the chimney-sweep's little song—one of the sweetest presented, in spite of the sweep's grimy calling—and those of the tinker, seller of blackening, and the dealers in all sorts of provisions, each of whom had his own form of appeal. Most cheerful of all, perhaps, was that of "Kind-Heart," the tooth-drawer, with

his "Touch and go! Touch and go! Have you work for Kind-Heart, the tooth-drawer?" Then there was the plea of "the poor naked of Bedlam," whose identical words are familiar to students of "King Lear," and the prayer of the poor prisoners in the Marshalsea. In conclusion Sir Frederick called attention to the fact that whereas the Roman Catholic Church in former days had allowed secular tunes, such as "L'Homme armé" to be introduced into its sacred masses, in the case of compositions by Weelkes and others (in which the cries terminate in a species of anthem), sacred music was introduced into the old London cries.



Repro. in "Studio"
"Robert Schumann's Last Theme." After H. Fantin Latour's Original Lithograph

Three Shadow-Pictures of Vienna's Musical Life

AMONG the phenomena of degeneration which are an aftermath of the war, must be reckoned the exaggerated dance-craze, which turns the forenoon into a ball-night, and fills the studios of those teaching the fashionable dances which are taking the place of the Strauss waltzes with students, at all hours of the day.

II
"Strangers, who find no price prohibitive, in view of the total depreciation of the crown, and parasitic profiteers fill the theaters. At the Opera—where a seat in the center of the parquet costs

400 crowns, and a box, 2500—they ask: 'Are there no more expensive seats to be had?'

III

"Most of the Viennese go hungry or starve to death. Yet, in some of the suburban coffee-houses which are still heated, one may find gathered together a few little shopkeepers, who still sing the old Viennese refrains, in four-part harmony, for their own enjoyment, to the viol. But once their song has ended, talk reverts to their hardships, and they sigh and say: 'Things cannot go on this way!'"

Paul de Maleingreau, the young Belgian composer and organist, at a recent concert in Brussels presented his organ "Symphonie de la Passion," an important score in four movements, whose noble themes are said to display great soulfulness and power of description.

In his address before the Incorporated Society of Musicians, at the Mansion House, Sir Hugh P. Allen, principal of the Royal College of Music, expressed himself with vigor anent the evil effect of keeping company with "bad music." Infinite time and patience were spent teaching children music, and "then they were allowed to go about and run the risk of hearing beastly tunes, to vitiate their taste, and to wipe out what they had learnt. There is nothing so subtle as bad music . . . worse than measles. The companionship of bad music is as bad as companionship with people who swear!"

Sir Hugh "would have a school for parents, who should attend compulsorily until they could detect one good tune out of a lot of bad ones, and give their reasons for liking jazz music in preference to a folk-song tune or dance." Replying to a vote of thanks—after Allen Gill had deplored the fact that cinemas, "the most horrible of all things," were luring away music students from the schools—Sir Hugh said that "he would be willing to take a barrel organ down to Whitechapel, where he was sure the children would readily dance to good tunes rather than to the filth supplied to them now. Churches and chapels could do good musical work if they liked, teaching children to sing good tunes, instead of much that was heard."

Halle Turns the Cold Shoulder on Pantomime with Quaint Busoni Book

A DRAMATIC scene-pantomime for which Ferruccio Busoni wrote the book, and the Swiss expressionist, Othmar Schoek, the music. "The Picture on the Wall," was recently given its first performance in Halle. It consists of an initial and a closing scene, in dialogue form, interrupted by a pantomime, and the action takes place in a Paris antiquarian shop. A mystic stage-development, in which a 2000-year-old mummy from Thebes is concerned, moves to the chime of a Dutch seventeenth century clock, changes to a pantomime wherein the figures of a picture on the wall, an exotic young girl, and the antiquarian dealer appear. The end brings back the shop, with mysterious allusions to the interrelation of death and life in all ages. Schoek's wildly exotic yet artistically restrained music accompanies this action with broadly-sketched rhythmic power. Hedwig Nottebohm, the dancer who mimed "The Picture on the Wall," emphasized the rhythm at the expense of the action, which made the latter lose its clarity. This may have accounted for the chilly reception accorded the work.

A discussion in the London press on "the decline of singing" leads Frederic Austin to say: "The modern composer demands fresh methods and fresh instruments." In this connection, a witness in a London police court the other day declared that his father "played the candelabrum."

Speaking of the Berlin "Meistersaal" (Master-Concert Hall), a local critic says that despite its name a real master, vocal or instrumental, rarely appears in it.

Anent "nature music," Leigh Henry declares: "It has remained for Goossens to reveal to us its physio-psychological aspect, a rational expression of its human influence and significance."

Among the dancers appearing in the Russian Ballet performances at the Costanzi Theater in Rome, is Boris Pisirowsky, an ex-general of the Wrangel ex-army.

Alfredo Casella's recent plea for greater joy in music, as exemplified by Rossini, stimulates the London *Musical Opinion* to the following reflections anent English composers: "When you come to think of our composers—Elgar, Bantock, Delius, Holst, Holbrooke, Vaughan Williams, and the rest—they are a pretty gloomy lot! Percy Grainger and Balfour Gardiner are almost alone in having made a contribution to the gaiety of music."

SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor



Aristophanes Brought Up to Date in Munich Opera

THE première in Munich of Walter Braunfels's Lyric Fantastic Play, in the form of a two-act opera, based on Aristophanes's "The Birds," was briefly mentioned in the Jan. 22 issue of *MUSICAL AMERICA*. The work has specific beauties which call for more extended consideration, which is here given.

The composer's libretto is a free poetic treatment of Aristophanes's ancient comedy, presented in Athens under political conditions—a lost war, national scandals, terrorism, and profiteering—which bear a striking resemblance to those of the Germany of to-day. The subject is one which offers many possibilities to a clever musician, and Braunfels has improved them. The story tells how two citizens of Athens, disappointed with life and humanity, retire to the woods and seek the society of the birds. They gain the confidence of the first bird they encounter, the *Wren*, and by her are introduced to the *Hoopoe*, now king of the birds, but once a human being himself. By degrees all the birds of the forest gather indignantly around the intruders, intent on pecking out their eyes. But in the nick of time *Good Counsel*, one of the strangers, suggests that the feathered folk build a gigantic bird-city. If they do this, he argues, the intercepted odor of human burnt-offerings will no longer rise to the gods, the birds will be nearer the Olympians, and eventually may become their rulers instead of their slaves. But his companion, *Good Hope*, harkens to the song of the *Nightingale*, and dreams of all that is fine and beautiful in art and life. *Good Hope's* love-scene with the *Nightingale*, which begins the second act, is followed by the building of the avian metropolis. At sunrise it appears completed, in the form of a great nest. But *Zeus*, the Thunderer, sends *Prometheus* to the bird-folk to warn them. In Aristophanes he appears satirically; but Braunfels introduces him seriously. The birds will not listen to him, and he destroys their city with storm and lightning.

The birds fly to the trees to refuge. *Good Counsel*, the materialist, returns to the comforts of home and *Good Hope* the idealist, accompanies him, still filled with the yearning that only his dreams can satisfy. It is a work of the highest art, poetic in word and in action. Braunfels's music is modern, yet not extravagant, and rich in melodic variety. The music, with the exception of the storm-scene, is not operatic. In it Braunfels has created something novel—absolute scenic music of symphonic depth and content. At the same time he breathes into it a romantic-classic atmosphere—the bird-concert, with its whispering, piping, fluttering movement; the delightful ballet of the wedding of the *Turtle-Doves*; the grotesque characterization of *Good Counsel*, and the yearning beauty of the song of the *Nightingale*, all combine to speak a tonal language of distinguished clarity of expression, astonishing technical control of form, and individual melodic invention. The higher moral lesson inculcated by Braunfels's treatment of his original story by changing Aristophanes's *Prometheus*, a humorously limned traitor, to the messenger of divine power, gives the entire work a new ethical motive.

Fritz Brodersen appeared in the rôle of the melancholy *Hoopoe*, who has become king of the bird world by reason of his truly human simplicity and lack of foresight. Maria Ivogün was a glorious *Nightingale*; while Schipper took the part of *Prometheus*. Jergen and Erb were respectively *Good Counsel* and *Good Hope*. Bruno Walter's conducting of the work was worthy of all praise, as was the *mise-en-scène* of Heinrich Kröller and Leo Pasetti. The work won a great success, but, according to a critic, "time alone can tell whether this noble musical idealization of the old Greek dramatist will hold its own."



Bruno Walter, Who Conducted the First Performance of Braunfels's "The Birds" (Die Vögel), at Munich Opera

Don José Comas Solá, in a recent article (*La Vanguardia*) on the relations existing between music and the planetary bodies, declares that "it is possible to show, in successions of musical tones, the divisions of the rings of Saturn in action, from the period of the revolving of the satellite Titan."

Five Facets of Recent Musical Activity in Lutetia on Seine

The *Journal officiel* of Paris has published the new law which enables the municipality to levy taxes on the possessors of pianos, a tax of thirty francs per year on uprights and sixty francs on grands. The concert-pianist, however, is undisturbed by it: Brailowsky plays Beethoven, Schumann, Liszt, Scriabine, and Balikireff's "Islamey"; Mark Hambourg Chopin, Beethoven, Franck, Debussy, Ravel, Bax, Cyril Scott; Edouard Risler (together with P. Bazelaire) the new "Suite concertante" by Théodore Dubois, for 'cello and piano, accompanied by the Lamoureux Orchestra; while Mlle. Jankowski plays the Grieg Piano Concerto with the Padeloup. The question now asked is, are the owners of string, wood-wind, brass and other instruments to be burdened with similar imposts?

Music by Candle-Light in Balzac's Home

The series of interesting reconstitutions of the concerts of Balzac's time, undertaken by Lucien de Flagny and André Chancerelle, are being given with great success. The little Paris apartment in which the great writer lived regains on certain evenings the exquisite intimacy of its occupant's day, and in the candle-light music now old and forgotten seems to evoke once more the mystery with which the author of the "Human Comedy," harassed by his creditors, loved to surround himself.

With muted violin and double-bass such artists as Louis Duttonhofer and Paul Mas play concertos written by the "great" Couperin, by Rameau—accompanied by Lucien de Flagny, on a clavichord rebuilt on an eighteenth-century model. The two last concerts presented a lecture on British music by Raymond de Maratray, illustrated by the singing of Hélène Luquiens and James Whittaker; and old French songs, interpreted by Marcella Doria. The grace of their antiquarian atmosphere gives these concerts special charm.

An Offenbach Revival

The revival of "Madame l'Archiduc," Offenbach's little melodic jewel, at the Mogador Theater, has given pleasure to

Does Dictatorial Piano Crush Spirit of Song?

Considering a recent performance of Gustav von Holst's "Medieval Songs for Voice and Violin," a critic says: "The piano was excluded—the dictatorial piano which for a generation has been crushing the spirit of song. Mr. Holst has broken the shackles of 300 years and regains liberty in the spirit of Roman plain-song." But what of the masters of the German *Lied*, of modern French, Russian and American creators of art-melodies? Can the piano be said to have crushed the "spirit of song" in them?

Roumanians Revel in Symphonic Novelities by Native Composers

At the first concert of the Philharmonic Orchestra of Bucharest, two works by native composers were accorded a warm reception by an audience of compatriots. They were a "Prelude" by Filip Lazar, and a "Conte Hindou," a symphonic poem, by Michel Jora.

At the International Art Exhibition in Geneva, Mopp's (Max Oppenheimer's) new portrait of Busoni, classically impressive despite the painter's nervous modern manner, is attracting attention.

Siegfried Salomon's Melodrama "Kain" Introduced in Copenhagen

SIEGFRIED SALOMON, one of the younger generation of Danish composers, himself conducted the recent first performance of his one-act melodrama, "Kain," at "Det kongelige Teater" in Copenhagen. The text of the work was an adaptation of a longer poem by the Danish writer L. C. Nielsen, and his work has special interest as a tentative toward a reform of the melodrama as an art-form, his aim being to merge melodrama and symphony, or, better said, perhaps, to lend the melodrama symphonic depth and development. In this respect his effort cannot claim to have been successful, for "Kain" suffers from all the immemorial weaknesses of the melodrama. There is the same nerve-racking struggle between text and tone, where sometimes music gains the upper hand, or, when the proper balance between the two elements

is destroyed, sinks to a purely decorative factor.

The result is that the listener must content himself with compromises instead of harmonic fulness and breadth, and that the general impression is unfavorable. The few melodramas which do not emphasize the differences between music and words—Schilling's "Hexenlied" comes to mind especially in this connection—are exceptions which prove the rule. The little one-act work had been very skillfully staged by Johannes Poulsen, who recited the title-rôle with power and intelligence. Inge Bendix represented the wife whom Jehovah sends to the fratricide. The music betrayed poetic feeling, a gift for form and unusual talent of characterization. Without being an extreme modernist in his use of orchestral color, Salomon showed a keen sense for contrast in timbres, and great skill in his handling of the brasses.

all time. In addition, his biographer reveals his intimate life-story, one of hard work and high thinking, and shows him to have held ideals of personal virtue (as proven by his family life) rare for his age.

The first Roman production of Raubaud's "Marouf" in the Costanzi Theater before a crowded house was a success, the *mise-en-scène* winning special praise. After an enumeration of the many good points of its music, the critic Incagliati remarks on its "uniformity, its so-to-say, frigid sensibility, its superficial musical intensity, formality and prolixity."

At the 500th performance of "Louise" in Paris, on Jan. 17 last, Gustave Charpentier, the composer, newly elected president of the Academy of the Fine Arts, was the guest of honor at the Opéra-Comique.

Josef Stopak, the American violinist, while on tour in Holland, is said to have been invited by the ex-Crown-prince to play for him on the island of Wierengen—and to have refused.

Debussy's "Cathédrale engloutie" Danced

At the "Théâtre de l'Œuvre," the danseuse Mlle. Ricotti, niece of the well-known artist at the Opéra, is attracting attention as a mimetic dancer. Her interpretations exploit the delicate nuance of the dreamy, the melancholy and the hieratic rather than the more violent of the mimetic phases of her art. Debussy's "La Cathédrale engloutie," in particular, is one of her happiest idealizations, and has been the object of much laudatory comment.

Louis Schneider Writes Book on Monteverde

Louis Schneider's book on Claudio Monteverde (recalling the production of the latter's opera, "Orfeo," under the direction of Vincent d'Indy, in Paris, in 1904) speaks of him as a unique figure in musical history. After having been the soul of a new musical movement, the glory of his age, the pride of his contemporaries, he vanished from the horizon "like a Venetian sun disappearing forever beneath the waters of the Adriatic." Two and a half centuries later he reappears, and casts light on the music of his own time and that of

Music plays a part in two important new literary works. In Carl Spitteler's "Olympischer Frühling" (Olympian Spring), the Swiss poet ranks among the seven gifts of the Holy Ghost: "Plasticity, musicality, humanity, realism, humor, attachment to the soil, and the religious sense." Johan Bojer, the Norwegian novelist, in his romance, "The Great Hunger," makes the hero's sister a girl who plays the violin. While he is lying ill in a hospital she comes to visit him with her instrument, and plays a psalm in the midst of the ward. The impression made on him and the other patients is profound . . . a new life seems to open before these unfortunates. And to the brother his sister, bathed in light, appears to lose her own identity in the music of the psalm, while wings spread out from her shoulders. . . .

Barcelona will hear Richard Strauss's "Rosenkavalier," conducted by Bruno Walter, for the first time on April 3 next, at the Gran Teatro Liceo.

During a recent performance of Massenet's "Jongleur de Notre Dame" at Nice, the admirable baritone, Hensatto, was stricken down by cerebral apoplexy.



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SO ENTHUSIASTIC have been both press and public over the American appearances this season of Vasa Prihoda, the Bohemian violinist, that Mr. Fortune Gallo is gratified to be able to announce to managers that he has completed arrangements for the re-engagement of this celebrated artist for all of next season.

VASA PRIHODA

Great Bohemian Violinist

RETURNS to AMERICA 1921-1922

NEXT SEASON, Mr. Prihoda's second in America, he will appear with the leading symphony orchestras as soloist, and his tour will embrace all sections of the country, including the Pacific Coast cities. He will be heard throughout the South during the early part of the season. Applications for terms and dates are now being received.

NEW YORK: "Superlative bowmanship, vigorous, poetic."—*Sun*. "Nearer the Kreisler mark than any of the new crop of violinists."—*Telegraph*. "Played with exuberance and sensuous tone quality."—*Tribune*. "A technique almost magical, a caressingly mellow tone and sentiment controlled by taste."—*Globe*. "His tone was velvet and satin."—*Mail*. "His intonation was exceptionally pure and his tone very beautiful."—*Telegram*.

SOUTH AMERICA: *El Capital*, Buenos Aires, July 31, 1920—"His perfect technique, exact, limpid, precise, is of the first rank; his execution is admirable; his interpretations noble, sensitive, delicate; his style is interesting both from the point of view of artist and musician. We found ourselves in the presence of a great virtuoso, a perfect executant and interpreter whose technique and whose interpretative faculties permit him to pass over difficulties with the greatest ease. He was called eight times to the stage."

ITALY: *Il Popolo di Milano*, Jan. 14, 1920—"From the moment of his attack the multitude were aware of standing before a Master." "Carried completely away with enthusiasm of the wildest kind, mingled with yells of 'bravo' and frenzied applause." "The public would not withdraw." "Acclaimed him instantly, ferociously."

CANADA: *London (Ont.) Free Press*—"Like a bouquet of sound he opens one delicate tone color after another and finally spreads them before us, the most ethereal, the most sportive, the most seductive, the most ravishing musical romance. Other men play on strings; Prihoda seems to play on the air itself and make it sing for him. London went mad with enthusiasm."

—EDISON RECORDS—

—KNABE PIANO USED—

SOLE DIRECTION: FORTUNE GALLO - AEOLIAN HALL - NEW YORK

BALTIMORE RESPONSIVE TO RACHMANINOFF'S ART

Composer-Pianist Evokes Demonstration
—Austin Conradi and Others
Heard in Concerts

BALTIMORE, MD., Jan. 24.—Rachmaninoff, as composer and pianist, was the outstanding feature of the fourth concert of the New York Symphony series at the Lyric, Jan. 19. An audience that fully appreciated the rare opportunity of hearing the distinguished musician deliver his own work displayed its cordiality in a demonstration. The famous pianist chose his Second Concerto, a work of genuine interest, and in its interpretation soloist and orchestra captured the listener with salient earnestness and poetic suggestion. Gustav Tinlot, concertmaster, was warmly applauded after playing the solo part in the Tristan study, "Dreams," of Wagner. The Brahms Symphony No. 2 and the Fire Music from "The Valkyrie" were finely given by the orchestra. Walter Damrosch directed.

Austin Conradi, pianist, member of the faculty of the Peabody Conservatory of Music, gave the tenth recital of the Friday afternoon series of the Peabody Institute, Jan. 14. This young Baltimorean is a product of American training. He received his musical education at the conservatory here and advanced further under the guidance of Ernest Hutcheson. He is rapidly gaining a reputation as a solo pianist. The program on Friday afternoon was interpreted with tasteful coloring and with grace and lightness, dash, spirit, suggestion, as the compositions demanded.

The Treble Clef Club of Roland Park, under the direction of C. H. Wyatt, with Mrs. Edgar T. Paul, soprano soloist, gave an interesting program of modern and national choruses at the Recreation Pier on Sunday afternoon, Jan. 16. The program was repeated with Elsie and Margarethe Melamet as soloists, at St. David's Church, Roland Park, Monday evening, Jan. 17. F. C. B.

Tollefsen Trio Touring Middle West

The Tollefsen Trio recently gave recitals in Oswego, N. Y., Englewood and

Bayonne, N. J., and the branches of the Brooklyn Institute of Arts and Sciences in Jamaica and Huntington, L. I. The Trio is now on tour through the Middle West and South, and will return to New York the beginning of February.

Among the cities to be visited are Carbondale, Pa.; Franklin, Pa.; Peoria, Ill.; Danville, Ill.; Lafayette, Ind.; Chillicothe, Ohio; Beaver Falls, Pa.; Atlanta, Ga.; Augusta, Ga.; Greenville, S. C.; Nashville, Tenn.; Decatur, Ala.; Macon, Ga.; Forsythe, Ga.; Spartanburg, S. C.; Hendersonville, and Durham, N. C.

MILWAUKEE'S HOMAGE TO GALLI-CURCI AND GRAINGER

Concerts by Notables Evoke Intense
Admiration—New Aspects of
the Soprano's Art

MILWAUKEE, WIS., Jan. 20.—There was an audience of between 4000 and 5000 persons to hear Galli-Curci upon her last appearance here, made under the auspices of Marion Andrews. Not only was the soprano the singer of old with the remarkable elastic voice—the coloratura *par excellence*—but an artist who colored all her work with feeling and temperament. It has been said that there is too much sameness about Galli-Curci's singing; that there is no dramatic content. But here, on this latest occasion, was a display of dramatic instinct, of variety, of great climaxes; a whirl of passion that might have done credit to a singer noted for intensity. At any rate Galli-Curci sang as never before in Milwaukee.

Treharne's "A Widow Bird" and two of Homer Samuels's songs were among the in-English numbers, and several old-time ballads took the house by storm. Mr. Samuels provided his usual artistic accompaniments.

Percy Grainger, also under the Marion Andrews management, played to a large audience in the morning concert series. There is something mystic about Grainger. Singularly grave, with immobile countenance, stilted almost in manner, he yet brings out of the piano such life and song that few can equal him. Through a Liszt Rhapsody on his latest program there coursed a vibrant, pulsing action that mounted higher and higher

Home Town Visitors Celebrate Reunion at Van Gordon's in Song



Photo by International

It was a real surprise that Cyrena Van Gordon of the Chicago Opera Association received when this group of home town friends called upon her recently. The visitors were quite unannounced, but they found a cordial welcome and enjoyed a good home town talk and an informal sing-song. Morning Sun, Ohio, is well represented in this picture. Miss Van Gordon is seen seated at the piano, and behind her stands her mother. Many of the visitors were members of the Morning Sun Presbyterian Church Choir, in which the well known contralto used to sing.

to the climax until the ardor and passion of it seemed to know no bounds. On the other hand Grainger was equally at home in describing the silver shimmer of Roger Quilter's "Moonlight on the Lake." Here were moods of tenderness and daintiness given with supreme finish. Again he turned to depth and

sonorous dignity—Cyril Scott's "Handelian Rhapsody"—and he was powerful indeed in Bach's Toccata and Fugue in D Minor. C. O. S.

Dicie Howell's postponed recital of Jan. 10 will be given Monday afternoon, Feb. 7, at Aeolian Hall.



© Matzene

A great artist and a great singer is he.—*Chicago Daily Journal*, Jan. 13.

He has the particular gift of personal magnetism.—*Chicago Daily Tribune*, Jan. 13.

He is the singing actor of the day.—*Chicago Evening Post*, Dec. 13.

Muratore, the best tenor that has come out of France.—*Chicago Herald and Examiner*, Jan. 13.

Muratore brought down the house more than once.—*Chicago Journal of Commerce*, Jan. 13.

He made a notable impression with his performance.—*The Daily News*, Jan. 13.

MURATORE "DON JOSÉ" "CARMEN"

"One of the chief reasons for looking with pleased anticipation to the return of Muratore this season was his Don José. He registered a high mark with it seasons ago, and he kept it up to the level last night. He is unequalled in the impassioned delivery of an impassioned song; he fights as though he were in a real fight and not following a set of stage directions.

"And no one in the world ever looked quite as innocent as he does in the first act of this opera, before Carmen begins her machinations on him.

"A great artist and a great singer is he. The Chicago Opera company is much the better for his presence in it."—*Chicago Daily Journal*, Jan. 13.

"It was Lucien Muratore's famous José that was opposite her canny Carmen.

"Personality is an inexplicable thing. There is no practical reason why one human being can focus the attention of 4,000 people by merely stepping upon the stage. But that Muratore did last evening when he came on with his soldiers. He has this particular gift of personal magnetism. So has Mary Garden, while Galli-Curci hasn't. One argues that it is cannily calculated gesture, another an individual walk, some pantomimic mannerism, while the layman, unabashed, describes it with that verbal immodesty—'soul'.

"Perhaps it is all of those. But Muratore's seems to have the added quality of a vast and almost

terrifying vitality, spiritual and physical, that is held in check by an immeasurable surface repose.

"His singing of the rôle was the same magnificent impassioned performance that is the precious operatic memory of three years ago. After the Flower song the audience did its dutiful best to smash the encore rule, compelling Muratore to rise from his knees several times to bow, and each time he blighted their hopes by dropping down again and burying his face against Miss Garden's knees."—*Chicago Daily Tribune*, Jan. 13.

"When it comes to the last two acts Muratore gives one of the most powerful performances the modern stage can boast.

"Last evening he was at the top of his bent, singing the 'flower song' beautifully, and in the last two acts rising to the full height of his artistic stature. His voice had the dominant quality, and there was the extraordinary range of tone colors which permits him to express the meaning of the word through the singing tone with such marvelously expressive force. He is the singing actor of the day, the man who unites the greatest dramatic power with the finest vocal skill of any man now on the stage, at least so far as we in this community can judge."—*Chicago Evening Post*, Jan. 13th.

"Muratore, the best tenor that has come out of France since Clement, nearly stopped the show after his impassioned singing of

the Flower song in the second act. He gave a consistent, convincing interpretation of the rather dull Don José, and threw Carmen to the ground in a manner that seemed too realistic for comfort. The effect of his lovely, fervid tenor was well described by the young women next to me, who asked: 'Did you ever sit on a cake of ice and feel the thrills run up your back? Well, that's how I feel when Muratore sings.'—*The Chicago Herald and Examiner*, Jan. 13.

"Mr. Muratore brought down the house more than once, and after his 'flower song' he had to go through the ludicrous performance of rising several times to acknowledge the applause, and then flop down again as Mary Garden 'Carmen's' pleading lover kneeling at her feet. It is a trying situation that any popular tenor in the opera must meet, but Mr. Muratore knows how to manage it with more dignity than anyone."—*Chicago Journal of Commerce*, Jan. 13.

"Lucien Muratore as Don José also put forth an impersonation which was admirable, his rendition of the 'flower song' brought him a veritable storm of applause, only the strict adherence to the rule against encores stopping the steady demand for a repetition. Few Don José's present so manly and soldierly an appearance as does Muratore, and he made a notable impression with his performance."—*The Daily News*, Jan. 13.

CHICAGO OPERA ASSOCIATION

San Francisco News

"Mr. Harrold's voice completely fills the ear with its golden tone; its power, its resonance, its response to emotional demands. It is now one of the two or three greatest voices in the world. He gave generously of his powers last night and he was marvelous."



Montreal Herald

"Harrold, tenor incomparable, sang with a depth of emotion and a finesse of artistic interpretation. Throughout the entire performance he gave evidence of the beautiful quality of his voice,—a rich, sympathetic tenor of rare flexibility. Passionate, throbbing, intense, his golden tones poured forth the exquisite melodies."

ORVILLE HARROLD

St. Louis Post Dispatch

"The most definite triumph of the performance came with Harrold's singing of Rodolfo's famous narrative. The performance had to halt for a considerable period while the big audience rewarded the singer with a demonstration amounting to an ovation."

ONE OF THE OUTSTANDING OPERATIC FIGURES OF THE SEASON

With The Metropolitan and The Scotti Opera Companies

In "Louise" Jan. 16th

New York Sun: "ORVILLE HARROLD AS JULIAN LOOKED THE IDEALIZED CHARPENTIER AND SANG ROMANTICALLY LIKE AN ARTIST."

New York Mail: "ORVILLE HARROLD'S MARVELOUS FRENCH DICTION WAS BALM TO THE EAR."

Los Angeles Express

"Orville Harrold took the great honors of the evening. His first aria was a triumph of art and voice. He is a well-grounded musician, equipped with a splendid vocal instrument, inspiring through its splendidly poised tone and production."

Vancouver World

"Amid a constellation it is not easy to shine, but Orville Harrold was the outstanding figure and his auditors dwelt on his every note. His performance was one of the finest bits of work and as near perfection as it could reasonably be. What superb artistry."

BORI DESCRIBES RE-BIRTH OF HER VOICE

Month's Complete Silence Following Operation Was Trying Experience of Spanish Soprano—Another Period of Enforced Rest After Death of Her Mother—Activities in Operatic World Since Her Re-entry—Confident Her Voice Is "Better Than Ever"

"I DON'T believe I have a single thing of interest to tell you," said Lucrezia Bori to the interviewer. "I've been out of the atmosphere of the theater for so long that I've lost my technique in that respect. I ought to be able to strike an impressive pose and tell you all sorts of things that I don't believe and about all sorts of things I've never done, and then you'd have a 'good' interview. As it is, well—what do you want me to tell you?"

"About your throat? What did they do to it?"

"Well, you see," said Miss Bori, "when I left here my voice had got so bad I couldn't sing at all. I went to every sort of doctor and had every conceivable kind of treatment and it all made matters worse. You may believe I was pretty hopeless when I left here!"

Operated on in Milan

"Then I went to Milan and had another examination and the surgeon there said that all the trouble was caused by a little node on one of my vocal cords. He said that if it were cut off I would have no further trouble. I didn't hesitate because as matters stood, I couldn't sing at all, so any change would necessarily be a change for the better."

"So, it was done. And the worst of it was not the pain, which I must say, was pretty severe, but the fact that I had to remain in one room for a month afterward and without speaking a single word! Now that, you know, would be difficult even for a man, but for a woman and a prima-donna! I leave to your imagination what I felt and the things I used to say—to myself!"

"How did you communicate with people?"

"By writing entirely. I had little pads and when I wanted anything or when I simply had to talk, I wrote down

what I had to say. I developed quite a speed and sometimes the room looked as though there had been a paper-chase going on, especially when I was angry about anything!"

"Then, finally, came the end of the month when I was allowed to speak. I felt that it ought to be made an occasion and that my first speech should be something thrilling. And then, do you know, I simply forgot all about it and I believe the first thing I did say was, 'What time is it?' or something like that, nothing important at all. Don't you think life is usually like that? We spend a lot of time preparing for events and then when they come, they often just slip by without our even noticing them at all."

"Did you start to sing right away?"

Allowed to Practise One Hour After

"To practise, yes, but not in opera, of course. And a curious thing was that the doctor told me that although I might sing as much as I chose, I must talk as little as I could. He said talking was far more tiring to the throat because when one sings, one thinks consciously of the tone and listens to the sound, but when one talks, they get interested and often talk too loud."

"So, I sang a lot and talked very little. Then I went to Spain and about that time my mother died, so there was



Photo by Bain News Service

LUCREZIA BORI, SPANISH SOPRANO,

Who Returned to the Metropolitan Opera Last Friday After Long Absence Abroad

a period of enforced rest, for when you are in mourning in Spain, if you are a woman, you can't do anything at all, except stay shut up at home, so my brother and I went into the country and lived the simple life, which probably was the best thing in the world for me."

"When did you sing in public for the first time?"

"In February, 1919, in Monte Carlo, and in 'Bohème.' I sang five times that

season and then not again 'til the following year when I made fifteen appearances and created three of the rôles in Gunsbourg's 'Satan' which Muratore did so magnificently."

"Have you sung any since then?"

"Hardly any. I sang at a concert on the way across, and my! what an experience that was! I am not a good

[Continued on page 17]

ANNOUNCEMENT

FIRST ARTRIO-ANGELUS CONCERT

Carnegie Hall, Monday Evening, February 7th at 8.15

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National Symphony Orchestra

WILLEM MENGELBERG CONDUCTING

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Harold Bauer	Cornelia Rider-Possart
Ossip Gabrilowitsch	Herma Menth
Fannie Bloomfield Zeisler	L. C. Copeland
Ethel Leginska	Richard Epstein
Gottfried Galston	and
Clarence Adler	Yolanda MÉRÖ

PROGRAM

Beethoven	Leonore Overture No. 3
Liszt	Concerto in A Major
	Mme. MÉRÖ
Liszt	Les Preludes (By Request)
Liszt	Hungarian Fantasie
	Mme. MÉRÖ
Wagner	Prelude to Die Meistersinger
	Artrio-Angelus Reproducing Piano Used

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Prices 50c to \$2.00 plus war tax

Management: M. H. HANSON -

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The orchestra is under the management of S. E. MacMillen



Photo by Arnold Genthe

ERIKA MORINI

The Greatest Woman Violinist the World has ever produced.

Unknown Jan. 25th; Today the talk of New York. Has set the entire musical world agog.

An occasion every bit as significant (perhaps even more so) as the first local appearance of Heifetz A feminine Heifetz, but MORE THAN THAT, for with the technical assurance of a Heifetz, she combines not only the temperamental fervor of an Elman, but the insinuatingly expressive tone and rhythmical verve of a Kreisler.

MAX SMITH, *N. Y. American*.

Will soon be known to the whole musical world, for she played like a great artist.

MORRIS, *N. Y. Telegram*.

THE MIRACLE—for it seemed almost that, happened yesterday at Carnegie Hall The unusual and unexpected agitation was caused by the first appearance of Erika Morini.

WEIL, *N. Y. Eve. Journal*.

SHE HAS EVERYTHING!

SPAETH, *N. Y. Eve. Mail*.

She stood out a shining mark of VIRTUOSITY and MUSICIANSHIP—a personality to be reckoned with.

RAWLING, *N. Y. Eve. World*.

Quite upset the old stagers and experts with her extraordinary playing.

WARREN, *N. Y. World*.

THERE HAS NOT BEEN IN THE LAST FIVE YEARS—which include the American débuts of all the golden lads of Auer—a first playing by a violinist more AMAZING or PROPITIOUS than that of Erika Morini.

GABRIEL, *N. Y. Sun*.

A singularly complete artist, starting where too many others leave off, taking the technical fiddler's bag of tricks for granted, and making the violin a singularly alive, a breathing thing.

CHASE *N. Y. Times*.

The temperament of a female Elman—the serenity of a youthful Heifetz.

MURRAY, *Brooklyn Eagle*.

Spring Bookings Now—In America All Season 1921-1922

Management: METROPOLITAN MUSICAL BUREAU

33 WEST 42ND STREET, NEW YORK CITY

Lucrezia Bori Describes the Re-Birth of Her Voice

[Continued from page 15]

sailor and I spent most of the voyage in my berth. The day before the concert, they asked me if I would sing and as it was beautifully calm, I said I would if it stayed smooth, so they put me on the program. Of course it blew up a gale! I laid out my clothes and everything, so I could get to the saloon at a moment's notice and they sent for me when it was time for me to appear. It seemed as though the sea-god chose that particular moment to do his worst! I had to hold onto the pianist's chair with one hand and to another chair with the other, and sing my entire number at an angle of forty-five degrees! And when I was through I didn't dare leave! I just sat down right where I was and waited till things grew quieter. And yet people think singers lead an easy life! Wouldn't you like to see a painter paint or a sculptor sculpt or a typist type under those conditions? But a singer, of course, should be able to sing just as well if you stood her on her head. At least, people seem to think so!"

"How do you feel about your *rentree* at the Metropolitan? Are you nervous about it?"

"Excited, yes; nervous, no. You see, I feel so sure that I sing better than I

used to. It's not that I am conceited about my voice, but isn't it an obvious fact that if that node had been growing on my vocal cord for several years, as the surgeon told me it had, now that it is gone, my voice must be better? Of course I can't hear how it sounds to others, but it feels lots easier to me and I am sure everything will be all right.

"And you will do all your favorite rôles. I'm a very fickle person, that is as far as parts are concerned. The rôle I make a success in this year, is my favorite this year, but if I make a success in another next year, that becomes my favorite."

"Is there anything particular you would like me to tell the readers of *MUSICAL AMERICA*?"

"I don't think so. There you are again. If I were back again in the theatrical atmosphere, I probably could make up a lot of exciting things, but I just can't. My mind is pretty well occupied with my appearance in 'Bohème' on Friday and it has been a little hard waiting around. I feel like a lover waiting for the well-beloved! But as I told you at the beginning, I really haven't anything interesting to tell you at all, so I hope you won't find the interview a fearfully

dull one. Be sure and come Friday night and clap hard. All my friends are going to 'be on deck' as they say, but you can't have too many friends, can you?"

JOHN ALAN HAUGHTON.

Newark Symphony Makes Season's Debut

NEWARK, N. J., Jan. 24.—A large number of loyal supporters of the Newark Symphony attended the orchestra's first concert of the season and applauded the efforts of the fifty players under the baton of Louis Ehrde. The soloist was Ethel Hayden, soprano, who sang an aria by Bizet and a group of short numbers with piano. She was warmly received. The orchestra numbers included Mendelssohn's Fourth Symphony and Tchaikovsky's "Nutcracker Suite," and the "Procession of the Gods" from Wagner's "Rheingold." P. G.

Nana Genovese Ill with Bronchitis

Mme. Nana Genovese is confined to her home in the country with bronchitis which prevents her starting upon a short concert tour, which has been postponed.

Many Concert Dates for Lazaro

Boston was added to the list of cities which have heard and admired Hipolito Lazaro, the Spanish tenor, in concert, when he sang there on Jan. 30. Mr. Lazaro goes to Montreal on Feb. 10 and to Quebec on Feb. 16.

International Concert

Direction Adds to Its

Roster Marie Tiffany



Photo by Hæon-Connelly

Marie Tiffany, Metropolitan Opera Soprano

Marie Tiffany, soprano of the Metropolitan Opera Company, is now under the management of the International Concert Direction for all concert engagements. Miss Tiffany has already a number of spring festival dates following the close of the opera season and is also booked for a tour of fall concerts in the West under the local direction of Horner and Witte of Kansas City.

Evelyn Hopper Adds Caryl Bense to Her Artist-Roster

A new name on the list of artists under the management of Evelyn Hopper is that of Caryl Bense, soprano. Miss Bense is a native artist whose training has been entirely American. Her recent engagements have included a joint recital with Walter Greene, baritone, at Nutley, N. J.; as soloist with the Newark Oratorio Society and Symphony Orchestra in "The Messiah" on Dec. 29; with the Cambrian Male Chorus at Schenectady, N. Y., on Jan. 15, and as assisting soloist, contributing an aria and two groups of songs, at the concert of the Apollo Male Chorus, at Harrisburg, Pa., on Jan. 19.

Gluck and Zimbalist Give Joint Recital in Washington

WASHINGTON, D. C., Jan. 25.—Before an audience that taxed the capacity of Poli's Theater and with 300 seats on the stage, Mrs. Wilson Green presented Efrem Zimbalist, violinist, and Alma Gluck, soprano, in a joint recital. The playing of Mr. Zimbalist charmed his listeners completely. Mme. Gluck offered several groups of songs which displayed the flexibility of her voice. Eleanor Scheib was the accompanist. W. H.

New Successes for Grainger on Southern Tour

That his present Southern tour is bringing new successes to Percy Grainger is evidenced by the reports which come from the cities in which he is appearing. He has been obliged to give seven or eight encores at each of his recitals. On Jan. 24 he played in Jacksonville, Fla., and on Jan. 25 at West Palm Beach, both times to capacity audiences. From Florida he goes to Alabama and Texas.

Give Concert for Theosophists

Hazel Drury, lyric soprano, and Bessie Gregory, contralto, appeared at the Theosophical Society's concert on Jan. 22 with marked success. Miss Drury won favor with a "Carmen" aria and songs in English by Curran, Watts, Troyer and Mana-Zucca. Miss Gregory gave pleasure with her interpretation of the "Mon coeur s'ouvre à ta voix" aria from "Samson et Dalila" and English numbers by Speaks, Lieurance, O'Hara and Beach. Both singers were recalled for encores.

CECILE DE HORVATH

PIANIST

TRIUMPHS IN CHICAGO DÉBUT

Kimball Hall, November 11th, 1920

"FIRE" — "TEMPERAMENT" — "BRILLIANT TECHNIQUE"
"INDIVIDUALITY"

"An audience almost belligerent in its unfeigned enthusiasm."—Chicago Tribune.

"Mme. de Horvath gave a piano recital last evening at Kimball Hall and at once showed herself an artist of distinct quality. There was fire in her playing, the expression of a woman with temperament to whom the music meant something which she had both the courage and the technique to set forth. She has a brilliant technique, which she uses to make clear the meaning of the music, and there is individuality in her viewpoint. It was impossible for me to hear much of her program, but what I did hear was so well played that I regretted the limited time at my disposal. However, she is an artist who will be heard here again, since she has genuine power. There was an audience of good size, which applauded her with great warmth, for she made an immediate impression."—Karleton Hackett, Chicago Evening Post, Nov. 12, 1920.



"Kimball Hall, last evening, was the scene of the Chicago debut of Cecile de Horvath, a temperamental young pianist, gifted with much musical sentiment and with undoubted pianistic talent in the way of mechanical proficiency. Her playing of the Sonata Phantasy, op. 19, by Scriabine, a piece in two movements which was for most of the audience a novelty, showed that she has a regard for the newer piano literature and imaginative proclivities. She made the Sonata an interesting number, bringing forth its tone colors and its particular rhythms with great skill. The Gluck Melody, as arranged by Sgambati, was very musical, and the theme was played with beautiful simplicity. The Bach-Saint-Saëns Gavotte was performed with clarity, bringing out the inner voices clearly. It was a successful debut."—Maurice Rosenfeld, The Daily News, Nov. 12, 1920.

"A newcomer among the pianists, Cecile de Horvath, appeared at Kimball Hall last night and demonstrated her right to be among the recital givers of the season by being interesting."

It was not alone that she played new music, though anyone who puts Scriabine on a programme has gone beneath the surface in the art of the keyboard. The Sonata-Fantasy, op. 19, was her selection from this Russian composer, a work hitherto unheard in this city. Even Harold Bauer and Ossip Gabrilowitsch, those industrious delvers into the recondite, have not introduced it, and Serge Prokofieff failed to play it in his three recitals a year ago.

What is of importance is that it is a fine work, worthy of being heard more frequently. Scriabine would seem to have composed it after he left off being an imitator of Chopin and before he got into the remote sphere where no one can make anything out of his music. It has both backbone and blood, with the manner of being a fascinating stranger with whom one would like to become acquainted.

Miss de Horvath played it with a dashing air of romance, apparently having a good deal of affection for it and desirous of giving it the most favorable sort of introduction. Later she

was heard in a delightfully clear performance of Sgambati's arrangement of the melody out of Gluck's "Orpheus," a piece so much more difficult than it sounds that few pianists venture to put it on their programmes."—Edward C. Moore, Chicago Daily Journal, Nov. 12, 1920.

"Last night, at Kimball Hall, Mme. Cecile de Horvath gave a recital, of which I heard Scriabine's "Sonata-Phantasy," op. 19, Gluck-Sgambati Melody and the Bach-Saint-Saëns Gavotte. I liked her best in the Bach-Saint-Saëns, wherein the sympathetic and clever artist found the most grateful medium for the expression of her talents."—Herman Devries, Chicago Evening American, Nov. 12, 1920.

"Cecile de Horvath, who appeared in piano recital at Kimball Hall last evening, had an audience almost belligerent in its unfeigned enthusiasm. This attractive pianist was heard in an intricate bit of composure by Scriabine, a "Sonata-Phantasy," a difficult arrangement of a Gluck melody by Sgambati, and an ever-lovely Bach Gavotte, which manages to retain its beauty through all the vicissitudes of its various arrangements."—Ruth Miller, Chicago Tribune, Nov. 12, 1920.

Exclusive Management: HAENSEL & JONES, Aeolian Hall, New York City

BALDWIN PIANO USED

CARLO GALEFFI

CELEBRATED BARITONE OF THE CHICAGO OPERA ASS'N SCORES IN
"L'Amore Dei Tre Re," "Traviata," "Jacquerie," "Gianni Schicchi," and "Barber of Seville"

"BARBER OF SEVILLE," Dec. 8, 1920

"But it may be news to you to learn that another person quite worthy to join this worshipful assemblage was in the cast last night. He is Carlo Galeffi, and he played Figaro, the barber.

"He is without doubt the best Figaro that has walked the stage of the Auditorium for the last twenty-five years. He has not only the magnificent voice to sing the 'Largo al Factotum,' and a magnificent performance it was, but he has the spirit of the part as few others have ever had.

"It was impish, devil-may-care, youthful. This Figaro was a plotter and a go-between because there was fun in it, not because the plot called for it. He was irresponsible and gay. And never once did Galeffi seem to be saying, 'See how amusing I am.' He merely seemed to be having a good time, and you had a good time with him."—Edward C. Moore, *Chicago Daily Journal*.

"Carlo Galeffi made a handsome Figaro, and sang his 'Largo al Factotum' with considerable spirit, and with a glib vocal emission. He played the rôle cleverly and kept up its comedy elements to the proper histrionic level. . . . It was worthy of unstinted praise."—Maurice Rosenfeld, *Chicago Daily News*.

"GIANNI SCHICCHI," December 9, 1920

"Galeffi, with his two voices—rich and resonant where he portrayed Schicchi; high, squeaky, coughy and tremulous where Schicchi took the part of the dying Donati—was a ridiculous and enjoyable caricature."

—Farnsworth Wright, *Chicago Herald and Examiner*.

"Carlo Galeffi. But we here find ourselves teetering on the dangerous brink of ecstatic hyperbole. As the shrewd Tuscan peasant who out-schemed the plotters and fattened his purse with the heritage of a monastery, his Olympian tones, sunk to exaggerated whispers, boomed protestingly, assumed bluff casualness, and dripped with deceitful honey.

"Recall the vocal and pantomimic perfection of the moment when, attired in the twelfth century pajamas, he lies under the crimson bedclothes and wills the property of a dead man to himself to the consternation and rage of the avaricious relatives."—Ruth Miller, *Chicago Daily Tribune*.

"Galeffi's Schicchi is delightful fooling. He has just the comedy touch to give it quality, and this season he is topping everything that he did last year. A man cannot put in four years in the trenches and come out in just as good vocal condition as he went in. But a year of steady singing has brought Galeffi's vocal mechanism right up to the top notch again, and each performance shows him to be a master of his art."—Karleton Hackett, *Chicago Evening Post*.

"Carlo Galeffi gathered in a new sheaf of laurels after his excellent Figaro of the night before by a performance of Schicchi, theatrical

technic, without which the rôle can so easily become mere buffoonery. His English epilogue was very successfully delivered and received the reward it solicited."—Herman Devries, *Chicago Evening American*.

"Carlo Galeffi was still Schicchi, a most engaging rascal in red robe, double-pointed hat and expansive nose."—Edward C. Moore, *Chicago Daily Journal*.

"Carlo Galeffi as Gianni Schicchi brought to the scheming rôle of the counterfeit dying Donati a clever vein of humor, a well conceived character sketch and excellent singing.



Photo by F. Gino

He made up a ridiculously funny caricature and scored in this rôle an eminent success."—Maurice Rosenfeld, *Chicago Daily News*.

"JACQUERIE," November 18, 1920

"Carlo Galeffi's full baritone voice was shaken with tragic despair in the rôle of William, the father, and he sang the ungrateful music of the first act with intensity of feeling that brought real tears to the eyes of his hearers."—Farnsworth Wright, *Chicago Herald and Examiner*.

"Carlo Galeffi, with his Olympian vocalization, sonorous tone and magnificent dramatic dignity, was vigorously applauded as the father."—Ruth Miller, *Chicago Daily Tribune*.

"Carlo Galeffi as the father made at first a sympathetic and later a heroic figure and sang with great beauty of tone. His voice took on an added volume and resonance from that of last year and he made a distinct hit."—Maurice Rosenfeld, *Chicago Daily News*.

"TRAVIATA"

"Mr. Galeffi played the part of the father with dignity and sang the music excellently."—Karleton Hackett, *Chicago Evening Post*.

"Tito Schipa's easy singing and honeylike voice in the rôle of Alfredo and Carlo Galeffi's sonorous, rich baritone as the elder Germont, made a cast of principals which would be hard to equal and impossible to excel in this old style coloratura opera."—Farnsworth Wright, *Chicago Herald and Examiner*.

"Mr. Galeffi was splendid as the dignified, aristocratic father. The applause for his vocal oration to his son was one of the big outbursts of the evening."—Henriette Weber, *Chicago Journal of Commerce*.

"Carlo Galeffi, that magnificent baritone, added his own important part to the proceedings, with his one extended solo, a high point in the minds of those who regard the 'TRAVIATA' score as inspired art."—Edward C. Moore, *Chicago Daily Journal*.

"Galeffi's elder Germont is dignified, vocally robust, manly and plausible. His cavatina in the second act received cordial recognition."—Maurice Rosenfeld, *Chicago Daily News*.

"Carlo Galeffi was an imposing figure. After his singing of the ballad-like 'Di Provenza il mar,' he received quite an ovation."—Ruth Miller, *Chicago Daily Tribune*.

"L'AMORE DEI TRE RE," January 8, 1921

"Carlo Galeffi's Manfredo is as well-nigh perfect as we may expect a stage impersonation to be. Handsome, noble, virile, alert, extremely well costumed, and in splendid voice, Galeffi was easily one of the most prepossessing among the interpreters of this rôle.

"Praise from a voice that is still will be more precious than any this writer may pen, the voice of the late lamented Campanini, who said to me when he was negotiating for Galeffi and Schipa: 'Ah! If we can get Galeffi and Schipa they will be a fine addition. You will hear a baritone

and tenor, then, I assure you!'

"Campanini would have been satisfied could he have seen Galeffi's Manfredo."—Herman Devries, *Chicago Evening American*.

"Carlo Galeffi as Manfredo was a heroic warrior-lover. He looked romantic in his martial garb with its flowing mantle, and he also made his voice ring out over the heavy orchestration that accompanies his vocal part with resonant and rich tones."—Maurice Rosenfeld, *Chicago Daily News*.

"Mr. Galeffi was a splendid figure, and also most convincing as the injured husband."—Henriette Weber, *Chicago Journal of Commerce*.

"Mr. Galeffi gave a magnificent performance as Manfredo. He made a romantic figure which fitted into the stage picture, and his singing was superb. His tone had the dominant quality which sailed out over the full climax of the orchestra and there was ever a fine appreciation of the dramatic values in all that he sang. It was one of the most distinguished performances of the season."—Karleton Hackett, *Chicago Evening Post*.

Re-Engaged for Colon Theatre, Buenos Aires, South America

ADDRESS: Care of CHICAGO OPERA ASS'N, AUDITORIUM THEATRE, CHICAGO

"Giving the Public What It Wants"

Lotta Madden's Experience Proves the Managers Aren't the Only Ones Who Know How —
Singer Says Having the Courage of His Chimerical Ideas Is Best Means to Success of
Native Artist—Giving Aeolian Hall Programs in the West

STARTING out on the latest of her tours of the Pacific Coast, as she will do about the middle of February, Lotta Madden, the soprano, has not only a right to her own opinion about what the American public wants—everybody has that—but the authority to guide others to just decisions. Miss Madden has won her way against the obstacles which confront all American singers, to a success which has been more than commonly notable. As she tells her story, it becomes evident that she has differed from most of our native singers in her persistence and astuteness in grasping every shadow of a chance and galvanizing it into a live, kicking advantage.

Every artist ought to be equipped, like Miss Madden, with a self-starter. It is as useful to him after he has won recognition by the financial powers of his profession as before. No management, Miss Madden seems to feel, can know a public with just the thoroughness and delicacy of appreciation that an artist does who has appeared before it and waited on its judgment. In the very first place, the artist has been a member of the public himself, and as such he should remember his own reactions to certain technical devices and the more important factors of interpretation. He should thus have a great body of empiric rules to direct himself by. The courage to follow these rules is the one thing which can command success for him, in the absence of



Lotta Madden, Well-known American Soprano

those attractions extraneous to art which the foreign artist can flaunt.

"What this risky kind of courage led me personally to do," Miss Madden says, "was to give programs with a large proportion of American and other songs in

English at my Aeolian Hall recitals and to repeat these programs absolutely unchanged at my appearances outside of New York and the other large centers. I know from personal experience that the people of the Middle and Far West are not only willing but eager to listen to music just as serious as any that New York will give ear to. If my management ever doubted the wisdom of my course in making up my programs thus, they have had to bow before the evidence of the box-office. If you were to ask them, they would tell you that many of the dates of my present tour are re-engagements, especially in the Northwest. Returning from the coast, I have so many festival engagements to fill that I shall not get back to the East until the middle of May. All this is evidence of the soundness of my 'chimerical' idea that Americans wanted American music. The truth, as I begin to suspect, is that those who are engaged in exploiting musical talent do not know half so much about the real wants of the public as they think they do.

Don't Imitate the Foreigner

"Honesty is certainly the best policy for the American artist. It is the only foundation on which a career of lasting worth can be built. Americans know what their countrymen are, and so American artists are learning that they cannot profitably imitate the deceptions of the foreigner.

"Next year I hope to give programs entirely made up of American songs;

ensemble at the School and who directed the concert. Will Rhodes, tenor, of Pittsburgh, added materially to the success of the program, and others who were heard to advantage as soloists were Louis Marvin, violin, and C. H. Maxwell, cornet.

HEAR BAUER AGAIN

Pianist Appears in Second Recital of His New York Season

Harold Bauer gave the second recital of his New York season on Saturday afternoon in Aeolian Hall.

Mr. Bauer made no artistic concession; his program was severe to the point of austerity. Mozart-playing such as exemplified in the C Minor Fantasia is too rare these days. He played the work with astonishing clarity and limpid beauty.

The C Major Beethoven Sonata, Op. 53, was likewise a splendid example of clean-cut technique and colorful interpretation. The Franck Prelude, Choral and Fugue followed, then a Brahms group. The Schumann Toccata afforded some relief after the somewhat gray color of the Brahms numbers, and showed Mr. Bauer's admirable qualities at their best. Chopin's G Minor Ballade was the concluding number.

Ada Chadwick in Many Appearances

MOUNT HOLYOKE, MASS., Jan. 27.—When Ada A. Chadwick, violinist, appeared as one of the soloists at the recent concert here of the Orpheus Club of Springfield. John J. Bishop, conductor, she was filling her third date in connection with Mt. Holyoke College within a month. Just before Christmas she appeared in Springfield with the Mt. Holyoke College Choir, Prof. W. C. Hammond, organist, and Mildred Holt, harpist, of Brooklyn, in aid of the College Endowment Fund. The program was repeated in Aeolian Hall, New York, before a capacity audience. Miss Chadwick has also filed engagements recently in Longmeadow and two in Pittsfield. She is to appear shortly at Amherst College and for the Holyoke Music Club.

Third Warren Ballad Concert Scheduled for Feb. 13

The third of this year's series of Frederic Warren Ballad concerts is to take place at the Longacre Theater, New York, on Sunday afternoon, Feb. 13. The artists engaged to appear are Elizabeth Lennox, contralto; Olga Warren, coloratura soprano; Loraine Wyman, interpreter of folksongs; Thomas McGrath, tenor, and Cornelius Van Vliet, 'cellist.

there is plenty of material which would be especially interesting if one arranged it in historical sequence. The Francis Hopkinson songs would do for one group, and the Creole songs and numbers, built on Indian thematic material, furnish other suggestions. Such an all-American program has not yet, to my knowledge, been attempted. Percy Hemus's all-American programs belong to a different category, for they depend for much of their attraction on his unique dramatic gifts. There are many other lines on which the idea might be carried out. I am going to make my biggest experiment in this direction when I sing three groups made up exclusively of the more modern American songs at a concert at the McDowell Club on Feb. 11."

D. J. T.

OFFERS HUGE ORGAN TO PHILADELPHIANS

Anonymous Citizen Proposes Generous Gift—Chicago Symphony Impresses

PHILADELPHIA, Jan. 29.—Philadelphia has been offered a fine organ as a gift for the proposed new convention hall. Mayor Moore made an announcement to this effect during the week, when he took the first legal steps toward acquiring and preparing sites for the great city auditorium and other municipal buildings on the Parkway. Title to the city block bounded by Eighteenth and Nineteenth streets and Vine and Wood streets is being taken out for the convention hall, which will probably have the form and name of "Victory Hall." This will be virtually in the heart of the municipal home and readily accessible.

A prominent citizen, who prefers to remain anonymous pending the decision of the civic authorities on the matter, has offered the "greatest and finest organ that has yet been constructed." It is understood that a contract has already been placed and that the cost will be upward of \$120,000. This offer involves the matter of free recitals and the possibility of other concerts at nominal prices in the great auditorium, which is to be a feature of the convention hall.

The Chicago Symphony, Frederick Stock, conductor, played its first engagement in Philadelphia for many years and won great favor by its fine tonal balance, the merit of its personnel and the substantial interpretative gifts of its conductor. The program was somewhat longer than what Philadelphians have become accustomed to, but there was the element of novelty about it, on account of the opportunity offered of sizing up the capabilities and possibilities of an unfamiliar symphonic organization. The program featured Rachmaninoff's Symphony in E Minor. The "Magic Flute" overture opened the program. Mme. Olga Samaroff, the soloist, invested the Schumann Piano Concerto with the qualities of her poetic art. The "Finlandia" of Sibelius was the final piece.

Mina Dolores, soprano, gave a charming recital in Witherspoon Hall, in which she sang in no less than six languages. But the linguistic was not the only thing in which she excelled, for her fine and well-trained voice gave artistic pleasure as well.

W. R. M.

Kriens Symphony Club Gives Program at Wanamaker's

The winter concert by the Kriens Symphony Club of 100 players, Christiaan Kriens, conductor, with Mary Waterman, violinist, as soloist, and the Chickering Ampico Reproducing Piano was given in the Wanamaker Auditorium on the afternoon of Jan. 22. Miss Waterman was cordially received and played artistically Kriens's "Serenade Melancholique" and "Danse des Lutins." The orchestra was heard in works of Suppe, Beethoven and Elgar, and in Kriens's Suite "In Holland." The Ampico reproduced Marguerite Volavy's interpretation of the first movement of Grieg's A Minor Concerto.

Ernest Davis Under Biais Banner

Announcement has just been made that Ernest Davis, American tenor, has just concluded managerial arrangements with Raoul Biais Concert Bureau. As the arrangement becomes effective immediately, Mr. Biais is at present booking engagements for such available time as there is left.

Pittsburgh Male Choirs Combine

Merged Forces Make Excellent Impression in First Program—
Emmy Destinn Hailed as Great Recitalist of Vocal Year—
Other Events Add Color to Brilliant Week

PITTSBURGH, Jan. 30.—The Pittsburgh-Apollo Male Chorus, the recently combined forces of the Pittsburgh Male Chorus and the Apollo Club, gave the first concert of its season, and the first of its hyphenated life on Thursday. John Hand, tenor, was the assisting soloist. The club has an undeniable richness of timbre and its work is splendidly balanced. There were more than a hundred in the chorus, and Rinehart Mayer, conductor, led them through many works of choral beauty. The club soloists were Gilbert Morris, tenor, and Frederick G. Rodgers, baritone. They both sang with authority and admirable effect. John Hand disclosed a voice of operatic dimensions which he used to interpret "Pagliacci" and "Gioconda" Arias, as well as a number of ballads. Carl Bernthaler at the piano gave his customary excellent backgrounds, and Walter Fawcett at the organ wove many colorful arrangements.

Emmy Destinn came on Tuesday night and gave Pittsburgh the one great song recital of a vocal year. In everything she touched there was sincere, intense artistry. Assisting her was Roderick White, violinist, an excellent musician. Georges Lapeyre, accompanist, achieved most artistic effects.

Jacques Thibaud, the eminent French violinist, came and captured us with the fine qualities of his playing. The Art Society brought him here, and it was a typical Art Society program and audience. Thibaud paid his respects to Kreisler and gave some of his own transcriptions. Number after number revealed his superb art. Charles Hart provided pianistic support in his usual accomplished manner.

It was many years since Rudolph Ganz played here, prior to his appearance with the Haydn Choral Society this week. A large audience welcomed him, and he brought to his work that finesse that distinguishes him. His hearers were thrilled as they have not been thrilled in some time.

The Cecilia Choir of the Western Theological Seminary, under the baton of Charles N. Boyd, has been giving a

series of works by Bach, Brahms, Lvoff, Lutkin and Candlyn. This choir has done yeoman work in educating Pittsburgh into the mystic, spiritual qualities of Russian Church Music.

William H. Oetting, organist at the Sixth United Presbyterian Church, has accomplished much in presenting programs of a high type. Last Sunday night he gave a service of Pittsburgh composers, featuring J. P. Ludebuehl, Adolph M. Foerster, Vincent B. Wheeler and T. Carl Whitmer, as well as playing his own sonata. The quartet, in Mary Merker, soprano; Anna Bohn, contralto; Anthony Jones, tenor, and Doyle Bugher, bass, has some of the best voices in the city. Tuesday being the natal day of Adolph M. Foerster, dean of local composers, Pittsburgh has been playing and hearing much of this admirable musician's work.

The School of Music of the Carnegie Institute of Technology is giving a series of Sunday night concerts in which the many accomplished pupils are playing major works.

H. B. G.

Charles Albert Case at "Globe" Concert

With Benjamin F. Moore at the piano, Charles Albert Case, tenor, contributed two groups to the program of the *Globe* concert at Wadleigh High School on the evening of Jan. 31. Mr. Case was received with favor in a Mozart aria and songs by Scott. Winter Watts, Gustav Saenger and Albert Spalding.

Donner Leads Concert in Morgantown, W. Va.

MORGANTOWN, W. VA., Jan. 27.—A new chapter was written into the musical history of this town last evening, when the University Philharmonic Orchestra, with the assistance of several musicians from Wheeling, Clarksburg and Fairmount, gave a program of ambitious proportions before an interested audience in the Commencement Hall. That the School of Music of West Virginia University should be able to present so good a concert as this was largely due to the efforts of Max Donner, who is in charge of the work in violin and

Kubelik Scholarship Comes After Many Hardships to Monasevitch

Young Philadelphian, Winner of Coveted Prize, Saw Many Difficult Days — Worked in Aircraft Factory During War—Won Out Over Fifty-four Contestants

ITHACA, N. Y., Jan. 24.—Grisha Monasevitch, eighteen-year-old Philadelphia lad, to whom was awarded the Kubelik Scholarship at the Ithaca Conservatory of Music, has pursued his musical studies despite many hardships. He was born in Philadelphia, his parents coming from Warasw, Poland. Grisha has seen much want in his day, having even been forced, as he said, to borrow an overcoat with which to journey to the scene of the contest. Altogether he studied the violin for six years, his teacher being Frederick E. Hahn of the Zeckwer-Hahn Musical Academy, but during the war he was compelled to give up music and work in a naval aircraft factory in Camden, N. J., for a few dollars a week. Later he went to work on a farm at Avondale where he practiced all his spare time and came to the city weekly for lessons. Grisha at the Stokowski contest last year in Philadelphia, received honorable mention, and this year the Philharmonic Society of that city gave him an opportunity of being heard with its orchestra at its last concert.

In the examination at Ithaca, fifty-five contestants were heard on Saturday, Jan. 22, and seven of these contestants were chosen to play again on Monday, these being Paul Eitner, Alinda Cummings, Grisha Monasevitch, Herman Rosen, Paul Katz, Michael Hoffman and Rubin



Grisha Monasevitch, Winner of Kubelik Scholarship at Ithaca Conservatory; He Will Have a Year's Tuition from Professor Sevcik

Davis. In the final contest the prize was awarded to Grisha.

Young Monasevitch appears a very modest lad, showing no elation over his distinction but saying he is just happy and grateful and bewildered over his good fortune. He will be heard in recital in the Conservatory on Jan. 29.

E. S.

CORTOT RETURNS TO N. Y. IN RECITAL

French Pianist Plays Several Master Works to Big Audience

Alfred Cortot, pianist, gave his first recital of the season at Carnegie Hall on the evening of Jan. 24. In spite of the fact that the Chicago Opera Association opened on the same evening and the first evening performance of "Louise" at the Metropolitan took place simultaneously, Mr. Cortot played to a crowded house.

The program might have been better chosen as regards variety. Beginning with the Liszt Sonata in B Minor, Mr. Cortot followed it up with the entire book of Chopin Preludes and the Schumann Symphonic Etudes to which were added five variations found in the composer's posthumous works.

Mr. Cortot's playing of the sonata was very beautiful indeed. The work is not often given with the insight into the finer side, that is, the spiritual side, and the slap-dash that not infrequently impairs its performance, was wholly absent. Of the Preludes, the F Sharp Minor and the A Flat Major were especially well given, and several of the very simple ones were a model that all students and many artists might do well to imitate. The Symphonic Etudes are a strain upon any performer and somewhat of a strain on an audience, but as played by Mr. Cortot, they were, for the most part, of unusual interest in view of the artist's sense of tone balance and his ability to point inside melody and harmony without unduly stressing them. Several of the posthumous numbers, notably the first and fourth, were particularly fine.

It is not easy to write of such a recital without over-use of superlative. Mr. Cortot's artistry is too well known to need further comment beyond saying that he played all this romantic music with flawless taste and in such a way as to make the recital one of unusual interest.

Bispham and Lhevinne to Teach at American Conservatory in Summer

CHICAGO, Jan. 24.—The return engagement of David Bispham and Josef Lhevinne to conduct master classes at

the American Conservatory of Music, during the summer session of 1921, is announced. Last season's engagement proved notably successful, professionals and advanced students from every section of the country availing themselves of the opportunity to receive instruction from the two artists. In the repertory classes of Mr. Bispham and Mr. Lhevinne were found an unusual number of fine singers and pianists. These were accorded the distinction of appearing at the public recitals of the conservatory as artist-pupils. The master classes will be conducted for five weeks, from June 27 to July 30.

M. A. M.

ELEANOR REYNOLDS IN RETURN SONG RECITAL

After Successes Abroad, Contralto Presents Artistic Program at First New York Reappearance

After a number of years abroad, during which time she sang in opera and more recently as a soloist at the Mahler festivals, Eleanor Reynolds, contralto, was heard in a song recital at Aeolian Hall Tuesday afternoon, Jan. 25. She was assisted at the piano by Coenraad v. Bos.

The contralto sang with warm and musical tone, and with distinction of style. Occasional high tones lost somewhat the quality of the rich middle voice, but her scale was well equalized, without breaks or registers. Perhaps her best numbers were those of a group sung in German—Wolff's "Gesang Weylas," Schubert's "Die Allmacht" and two by Brahms, "Immer Leiser" and "Willst du das ich Geh?"

A well sung French group included Lully's "Bois Epais," the lovely "Plaisir d'Amour" of Martini, and other old music of similar charm. Handel, Gluck, Pergolesi and Maralto were represented in her opening group, and she concluded her program with songs by Lambert, Ronald, Hook and Rogers. The audience was responsive and appreciative.

Hear Mme. Albert in York, Pa.

YORK, PA., Jan. 23.—The Rotarians and their friends who made up the audience at the annual Ladies' Night at Gethsemane Hall last evening, were pleasantly surprised with a musical program given by Maude Albert, operatic contralto. Mme. Albert gave pleasure with her clear, full tones in arias and songs. She was ably accompanied by Ethelyn Dryden.

"She has one voice in a thousand"

writes one critic. Another:

"One of the Finest Examples of Art-Singing It Has Been Our Pleasure to Hear"

of

Anna Case

Additional press reports:

"Miss Case was in splendid voice. She sang last night with the ease of accustomed accomplishment, the ease of the consummate artist that she is. * * * With weird wailing measures began the third group, a Kjerulf song of the Northland. The vocalization of both 'Nightwind' and 'Rain,' in turn, were remarkably simulated. Then comes a lovely 'Boats of Mine' song by Anne Miller. * * * Miss Case's own composition about the robin is a song of joy unalloyed, and gave particular pleasure. It is unthinkable that there could be anything more satisfying than her rich part in 'Ave Maria,' which put a most artistic finishing touch to a program of rare effectiveness. She is now unquestionably at a most enviable height of achievement. She sings with a full-throated, elastic roundness of tone, particularly in the upper register, speaking volumes not alone for correctness of method, but a primarily accurate vocal control and tone placement.

"Pathos, humor, dramatic power are all in the resultant product.

"SHE HAS THE ONE VOICE IN A THOUSAND, AND SHE IS ABLE TO USE IT IN A THOUSAND WAYS."—Springfield (Mass.) Union, Jan. 13, 1921.

"Anna Case has developed wonderfully since she last sang here; even then she sang wonderfully well, but spots could be seen that were conspicuously better than the rest, and now by intelligent study and conscientious public performance she has brought up all her singing to the level which these spots showed that she could attain. Even then she was not an uneven singer, except in this promise of further development, but now the evenness and graceful ease of her singing are points that cannot escape notice; she not only has a sure sense of what she wants to do, but has achieved the technical skill to do it without apparent effort.

"How high a standard she has set herself she showed in her first song, a beautiful old Italian air, 'Virgin Tutto Amor,' by Durante, which she sang with feeling and admirable style."—Springfield (Mass.) Daily Republican, Jan. 13, 1921.

"One of the best vehicles for showing off the beautiful voice of Miss Case was Russell's tense 'Sacred Fire.' In this number the smooth phrasing and the resonance of her organ were much in evidence. Miss Case in this song tempered her dramatic instinct to suit the concert stage. This was a compelling and most convincing performance. * * *

"Bemberg's dainty 'Il Neige' and the 'Waltz' from Gounod's 'Romeo and

Juliette' were admirably done. The latter especially was ONE OF THE FINEST EXAMPLES OF ART SINGING IT HAS BEEN OUR PLEASURE TO HEAR. THE SINGER'S SUPERB VOICE, HER FLAMING TEMPERAMENT, HER MAGNETIC PERSONALITY WERE AWE-INSPIRING DURING THE GOUNOD NUMBER."—Arthur Troostwyk in New Haven Evening Register, New Haven, Conn., Jan. 7, 1921.

MISS ANNA CASE

Rare Combination of Beauty and Art

"Seldom do beauty and art appear in so pleasing a combination as Anna Case. * * * 'She creates her own atmosphere,' critics of the prima donna have said. * * *

"Especially was this evident last night in her final group, when the plaintive wail of the 'Nightwind' (Farley), the haunting mystery of the 'Synnoves Song' (Kjerulf) and the sparkling suggestion of showering drops in 'Rain' (Curran) each became a distinct expression of tonal effect. But it was in the 'Waltz Song' from Gounod's 'Romeo and Juliette' the flexible subtlety of the singer's voice reached its highest expression. In the flowing rhythm in this gem of operatic waltz, where grace and charm and a delicate brilliancy of tone are called for, Miss Case was superb."—Worcester Evening Gazette, Jan. 5, 1921.

"Miss Case has a pure lyric soprano voice of a quality that is all too rarely heard.

"She sings with rare artistry; her interpretation could not be improved upon. Especially was this apparent in 'Synnoves Song,' by Halfdan Kjerulf. The poignant anguish, the bitter heart-breaks, were dramatically portrayed, were clearly delineated in the intonation of her voice.

"Her diction is a joy to hear. Each word was crystal clear. Each language that she sang had the correct accent, and it was remarked that never had the 'Waltz Song' from 'Romeo and Juliette' been given a better interpretation.

"Her voice is very clear and at the same time rich and warm. It is exceedingly smooth and has the same velvety texture, from the lowest note in her register to the highest. The bell-like clarity of the upper tones rang like a clarion through the auditorium.

"It is well for the musical world that she was possessed of great courage and determined to succeed. Otherwise one of the finest sopranos of the present day would have been lost."—Bridgeport (Conn.) Times, Jan. 10, 1921.

Miss Case is now on her way to the Pacific Coast—returns last week April. Available for only a limited number of concerts next season. Application should be made early to

METROPOLITAN MUSICAL BUREAU

Aeolian Hall, 33 West 42d St., New York, N. Y.

FORM ORCHESTRA FOR FREE MUSIC CENTER

Society Organized in New York to Provide Music and Tuition for People

"To bring the best music more generally before the people and provide popular training in musical expression," a group of prominent New York men and women, headed by Mrs. E. H. Harri-

man, has organized the American Orchestral Society.

The society is limiting its first field of effort to Greater New York but plans eventually to extend its organization. Ensemble training in orchestral or choral work is the distinguishing feature of the new plan. Through neighborhood musical groups which are now being formed, the society is giving serious musicians of whatever nationality an opportunity to play and sing together

under skilled leadership. A central orchestra of expert musicians is shortly to be formed by Dirk Foch, musical director of the society, for the dual purpose of establishing a musical standard for the neighborhood groups and giving a series of people's concerts in every section of the city.

In addition to extending popular education in music by these means the society is developing plans for an all-American orchestra. Members of the neighborhood groups and musicians who want to study conducting at first hand

will be admitted to the rehearsals of the central orchestra. By recruiting talented students into this central body the society expects to produce eventually an orchestra of all-American character.

Before forming the American Orchestral Society, Mrs. Harriman and her committee caused a musical survey of the five boroughs to be made with results which showed an obvious demand in Greater New York for the kind of service the committee had to offer. In the two months since the society was organized ten of these neighborhood musical groups have been started with a total enrollment of 500 musicians. As the purposes of the society become more generally known it is expected that this number of groups will be rapidly increased.

Among those on Mrs. Harriman's committee are Mrs. Henry P. Loomis, Mrs. Charles Cary Rumsey, Mrs. J. Gilmore Drayton, Rawlins Cottenet and William F. Zeller.

ALTHOUSE and DRAWING POWER

"THEY'LL HAVE TO TAKE THE WALL PAPER OFF THE SHOW SHOP TO GET ALL THE PEOPLE IN, WHEN THE CORTESE BROTHERS BRING HIM THIS WAY AGAIN."

Memphis Commercial Appeal, Jan. 11, 1921

The Commercial Appeal, Jan. 11, 1921

ALTHOUSE IN RECITAL SCORES BIG TRIUMPH

All his reserve power of tone production, all HIS DRAMATIC FIRE brought into play in depicting the agony of a soul torn with bitterness, revenge and grief intermingled with despair and tenderness, Paul Althouse, Metropolitan tenor, last night after his final number sent an audience away with the conviction that they had heard an artist of consummate power in dramatic singing, AN ARTIST IN SYMPATHY WITH HIS HEARERS and, above all, a singer—an American singer—bound to achieve, in fact has achieved, a position among the highest on the concert stage. Through a program for the most part of popular songs in English, PAUL ALTHOUSE ACHIEVED TRIUMPH AFTER TRIUMPH. Opening with a classic group, the discerning listener, who had never heard ALTHOUSE before, realized that here was a voice—a voice well trained, sure of itself and moving with assurance to the highest pinnacle of success. Two Italian numbers served first to reveal a PURITY OF TONE AND VOICE CONTROL, then a lighter chord, lyric and jocular, was struck, evincing flexibility, PERFECT ENUNCIATION and control, followed by a little French love song. Two groups of songs in English were examples of interpretation which brought the wonderful range and oratorical power of the artist into highest action. Nearly every one who heard Paul Althouse last season heard him last night, and when the Cortese Brothers bring him this way again, as they will have to do, to descend to the vernacular—"They'll have to take the wallpaper off the show shop to get all the people in."

The News Scimitar, Jan. 11, 1921

ALTHOUSE DELIGHTS LARGE AUDIENCE IN POPULAR PROGRAM

Althouse is an artist of genuine merit and versatility and not the least of his attractiveness is HIS CHARM OF PERSONALITY, which found happy expression in his GRACIOUSNESS AND LIBERALITY IN RESPONDING TO REQUESTS FOR ENCORES. Althouse is a tenor who makes an appeal to those who look carefully to THE FINER POINTS OF THE ART OF SINGING. As delightful as anything about Althouse is his CLARITY OF ENUNCIATION.

Management: HAENSEL & JONES, Aeolian Hall, New York



The Memphis Press, Jan. 11, 1921
DRAMATIC TENOR IN NEW TRIUMPH HERE

Greeted with A CAPACITY HOUSE and given A TREMENDOUS OVATION, Paul Althouse demonstrated that he was America's foremost dramatic singer. Time and again the artist was called upon, and the audience would not be satisfied until finally the Metropolitan star came forward and said: "This must be the last number tonight," after which he rendered the "Lament" from Pagliacci, which so delighted his audience that Althouse was afraid they would not leave at all.

CHILEAN PIANIST MAKES DEBUT DESPITE ILLNESS

Juan Reyes Arises From Sick Bed to Give His First New York Recital in Aeolian Hall

Juan Reyes, a young Chilean pianist of modest demeanor, was heard in recital in Aeolian Hall on the afternoon of



Juan Reyes, Chilean Pianist

Jan. 27. After his first group, comprising Beethoven's Rondo in G Major and Raff's Gigue with Variations, Mr. Reyes's manager, Daniel Mayer, came upon the platform and announced that the pianist had got up from bed where he was suffering from pneumonia, to give the recital, and asked the indulgence of the audience on his behalf. Under these circumstances, it is hardly possible to give a fair estimate of Mr. Reyes's playing. His first two numbers suffered from indiscreet tone balance, but the passage work, especially in the Variations, was excellent, and of unusual clarity.

The second group, the "Kreisleriana" of Schumann, was well played and the diverse numbers well contrasted, the cantabile passages being given with quite lovely tone. The following group, Chopin's G Minor Ballade and two numbers by Mr. Reyes's teacher, Emil Sauer, were also well given.

If Mr. Reyes can play as well as he did under conditions so unfavorable, he is probably capable of supremely fine work when well and it will be interesting to hear what he can do when he recovers, especially with one of the large concertos, a type of playing for which he seems particularly well fitted.

Mr. Reyes is now improved and will give his second recital on the afternoon of March 3.

Second Philadelphia Appearance for William Simmons

PHILADELPHIA, Jan. 25.—William Simmons, New York baritone, was heard in a concert given for the members of the Manufacturers' Club of this city on the afternoon of Jan. 24. He was enthusiastically received in a Handel aria, a Verdi aria, and songs by Secchi, Purcell, Rachmaninoff, Kramer, La Forge, Burleigh, Nevin and Hawley. This is Mr. Simmons' second appearance in this city. Ellis Clarke Hammann played excellent accompaniments.

A Week of Stirring Symphonic Events in N. Y.

Toscanini Orchestra Ends Series Brilliantly—Chicago Orchestra Pays First Visit in Ten Years and Stirs Warm Admiration—Furore of Enthusiasm After Mengelberg Directs Tchaikovsky—Damrosch and Kreisler Co-operate in Program of Brahms—Rachmaninoff Plays His Concerto with the Philharmonic

ADDITIONAL luster to a week which otherwise included orchestral music on a level with the usual programs of the city's three competing symphonic organizations, the Chicago Symphony, under the direction of Frederick Stock, was heard in concert in New York for the first time in ten years, and Toscanini's La Scala Orchestra brought to a brilliant close its series of programs at the Metropolitan Opera House. The golden mellowness of tone of the Chicago organization, and the almost matchless clarity and exquisite molding of line of Toscanini's ensemble were qualities which will cause these concerts to linger in the memories of even the most sated patrons of orchestral concerts.

Meanwhile, not all the encomiums of the judicious were being bestowed on visiting conductors. Willem Mengelberg was cheered at his two concerts of the week, as few conductors have been cheered in New York. His grasp of detail, his insight and reserve power were made doubly clear, even though his program material was not of itself distinguished.

Continuing his "Historical Cycle," Walter Damrosch and the Symphony Society published the beauties of Brahms, with Fritz Kreisler as soloist. Sergei Rachmaninoff stirred tumults at two concerts by the Philharmonic, playing his Third Piano Concerto with orchestra. Ignaz Friedman, soloist with the National Symphony, also was roundly acclaimed.

Last of Toscanini Series

On Tuesday evening, Jan. 25, the third concert of the series scheduled at the Metropolitan Opera House, New York, by Toscanini and La Scala Orchestra was given, thus completing this memorable cycle of concerts. The great Italian master, for he is that in very truth, was applauded and cheered on this occasion, as he has been at his every appearance in New York, by an audience numbering many enthusiasts. There was reason for enthusiasm.

Mozart's Symphony in E Flat (the one with the famous minuet) began the evening's list, played as the writer of these lines has heard it from no other conductor. Here was classic grace, sincerity of conception, exquisite molding of the melodic line, and withal a healthy vigor. Such performances of Mozart symphonies in this city would soon make Mozart a popular name on orchestra programs, which, we regret to report, is not in these days of 1921. New was the "Piedmont" Suite of Sinigaglia, whose overture "Le baruffe chiozzotte," Piedmontese folksong settings (sung last winter by the incomparable Eva Gauthier) and "Piedmontese Rhapsody" for violin and orchestra, have been heard here in the past. It is agreeable, conservative music, admirably scored, and Mr. Toscanini made its four movements—"Through Field and Wood," "A Rustic Dance," "A Pilgrimage to the Sanctuary" and "A Carnival in the Province of Piedmont"—glow with the fire of his genius. The incidental solos in the work for violin and cello were beautifully played.

It was in Elgar's "Enigma" Variations that the high light of the evening was reached. Here the superb mastery of Mr. Toscanini was reflected in every measure of this truly noble score, one of the important symphonic works of our day. These variations are no novelty in New York, but they were new as

played last week, new in their beauty and in the emotional quality, which the illustrious conductor drew from his men in their performance. He had an ovation at their conclusion, which he shared with his players. The "Meistersinger" Prelude, taken at a brisk pace, closed the evening's program.

There has been much talk about the orchestra, many finding it inferior to our own orchestras. For the benefit of those we would state that it is in no sense inferior; it is different. The strings have less sonority and greater purity, the winds are less delicate, the brass more vigorous. But it is wondrously homogeneous, and last Tuesday it played superbly. We ought not demand that its quality be like that of our own orchestras, before we can deem it worthy. It is as different in tonal fiber from our orchestras, composed of many nationalities, as is the famous Bohemian String Quartet from the Kneisels, which we at one time considered the *ne plus ultra* in string quartet playing in America. Would we have censured the Bohemian Quartet had they come here fifteen years ago, when the Kneisels were at their height, just because they possessed an entirely different quality of tone? That is the case of La Scala Orchestra, as the writer sees it.

The Chicago Orchestra

It is almost ten years since the Chicago Orchestra, under Frederick Stock, last played in Carnegie Hall. Memories of that occasion are still fragrant and never has New York been wanting in respect and admiration for the superb organization created by Theodore Thomas, of blessed memory, and by him bequeathed to its present leader. Unlike other orchestral bodies from afar, the Chicago Orchestra refrained from periodic invasions of New York on the slight encouragement of a favorable reception. Not until Tuesday evening

of last week did they reappear, and then under the handicap of competition by the opera company from their home port. There was no soloist. The program was comprehensive and too long. But it must be an irresistible temptation to visiting conductors to exhibit the capabilities of their forces from as many angles as possible. Mr. Stock attempted this last week by means of the Third Symphony of Brahms, Tchaikovsky's "Francesca da Rimini," a symphonic poem "The Garden of Fand," by the Englishman Arnold Bax, and Strauss's "Death and Transfiguration." In the case of the symphony, Mr. Stock was well advised. It is less tormented with attentions than the other three and offers the Chicago Orchestra an ideal medium for the display of its particular beauties.

The audience was not as large last week as the artistic importance of the occasion deserved, but it was representative and enthusiastic. And for its enthusiasm there was every warrant. The Chicago Orchestra is one of the three greatest in the country. The vicissitudes of a decade have left it without a blemish. Indeed, it seems even a finer, more perfect artistic unit than it was ten years back. A better balanced aggregation of instrumentalists does not exist in this broad land or probably anywhere else. The individual choirs—wonders of euphony, polish, clarity and tonal distinction—have been welded into a superb ensemble with expertness and the keenest, most delicate artistic sense, and drilled to an instant and perfect responsiveness that is never without the suggestion of absolute spontaneity and fluency. The strings, under the system of "even bowing" instituted by Thomas, yield a tone somewhat gently veiled but of a silken smoothness, a soft radiance and glow altogether enchanting. Both

the first clarinet and first horn are unsurpassable. But, for that matter, the aggregate tonal resources of the band form a sound body of golden mellowness, velvet texture, transparency and warmth, and lend themselves to a scheme of nuance extraordinarily subtle in gradation. Mr. Stock does not follow the current fashion of extremist shading. His pianissimi are always audible, his fortissimi, while red blooded, always musical, and he realizes the value of intermediate tints.

He is not a demonstrative conductor, but a splendidly dowered musician. He does not flaunt the trappings of that abused thing called personality, but his mentality and the musical soundness of his readings are persuasive. His treatment of the symphony of Brahms was characterized by lucidity, pure style, beautifully wrought phrasing and a finely imagined scheme of color. The conception was carefully adjusted to a high artistic purpose. The first three movements rather lacked vitality, but Mr. Stock roused himself in the finale. At no time did he disturb the spirit or the symmetry of the work by individual conceits and foreign fancies. Tchaikovsky's "Francesca," tarnished by slipshod and super-abundant performances, the Chicagoans recreated. Instead of a long-winded business, part circus clap-trap, part sentimentality, it became a gripping thing of rugged, tragic mien and melting pathos, fiery and awesome. Yet the vast climaxes never passed the outposts of musical beauty.

In the second half of the program, Mr. Stock's men honored themselves with a grandiose and deeply moving performance of "Death and Transfiguration." To Bax's "Garden of Fand," the effectiveness of which depends largely on the treatment of the sparkling instrumentation, they did complete justice. In itself the work has numerous traits in common with the same composer's "In the Fairy Hills," which the Boston Symphony recently played here. Once again Mr. Bax has nourished his imagination on Celtic lore, but the sense of Celtic melody is less apparent in this music than in the earlier written piece just named. The idiom sounds rather like Glazounoff passed through the sieve of Ravel. Atmosphere it possesses, and the

[Continued on page 23]



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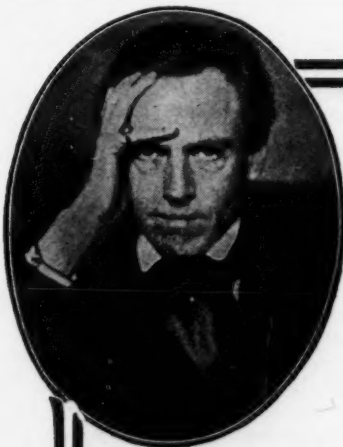
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Mengelberg and Stock Evoke Deep Admiration

[Continued from opposite page]

usual conceits of instrumentation. But its ideas are few and the whole thing exemplifies anew the sad truth that the less a man has to say the longer it takes him to say it.

Cheers for Mengelberg

William Mengelberg is gradually revealing his true musical stature. Last Tuesday afternoon's concert proved, what his champions have steadfastly proclaimed, that the Amsterdam leader is a genius. His program was not distinguished, but his readings were decidedly so. Pass over Cherubini's outmoded "Anacreon" Overture—a finger exercise. For the moment, pass over the E Flat Concerto of Liszt, which Ignaz Friedman played. Consider Tchaikovsky's Fifth Symphony, the performance of which extorted bravos from shy and staid New Yorkers. It is not great music (a matter of opinion, wholly), but it is full of very human emotion, swift coursing blood, passion melting and fierce. It conducts itself, almost. A grateful work. Yet when so much is said, there remains Mengelberg's interpretation—a magnificent one, a great one. The stocky Hollander has a stick which sings. His climaxes invite superlatives. He knows the secret magic to be extracted from the pause, the Styx-like silence that sends blood bounding through veins.

Tchaikovsky was sentimental. He was morose, too, and passionately given to communicating the woes which consumed him and ended in the last movement of a last symphony. With it all, he was a past master of the theatric. All these qualities Mengelberg published, with ardent incisiveness. The *andante cantabile* he played, as directed, *con alcuna licenza*; with thrilling results. It was safely past the border of cheapness, where it so often hovers. The valse was as good as such trifling can well be. The finale was superb. At the end he was recalled often and cheered. With good

reason. It is gratifying to record that the orchestra played with more homogeneity and tonal beauty than is has shown in the past.

Mr. Friedman played the done-to-death Liszt work with great facility, clarity and *brio*. He was roundly acclaimed.

Damrosch's Brahms Program

The New York Symphony, navigating the seven seas of musical history, cast anchor on Thursday afternoon of last week in the haven of Brahms and tarried there for two hours. Mr. Damrosch expounded the law and the prophets by means of the Second Symphony, the "Academic" Overture and the Violin Concerto, the last with the co-operation of Fritz Kreisler, whose presence probably had more to do than Brahms with the size of the attendance. A whole program of Brahms might have called for preachments and prophecies fifteen years ago. To-day it awakens no more excited comment than one dedicated wholly to Tchaikovsky or Wagner. Whatever was recondite about the orchestral works of Brahms has gone out of them—this is not set down in a sense of derogation—and they are now clear as sunlight. Sunlight, indeed, permeates the three works in question. On the whole, the symphony enjoyed a conventionally creditable performance, though the first movement was staid and stodgy.

Mr. Kreisler is, at his best, the greatest living interpreter of the concerto. He was not at his best last week. His performance suffered from frequent faults of intonation and the customary luxuriance of tone and lordly sweep of style were wanting. Notwithstanding these things, Kreisler is always Kreisler, and no other yet occupies the glory-smitten summit which is his.

A London Tour; Personally Conducted

Mr. Damrosch, for the benefit of his Sunday subscribers, repeated at the

week-end matinée the "London" Symphony, the remarkable work by Vaughan Williams which Albert Coates introduced here a few weeks ago. First impressions were not unmixed with a sense of tediousness, but these tone pictures of London possess much beauty; they are limned with striking felicity. The symphony will bear repetition, for it is program music of a splendidly faithful order.

Here the Thames flows, solemnly, mysteriously. The life of the Strand passes with blare of brass; the composer is unrestrained. Particularly does one feel it in Aeolian Hall when the New York Symphony takes the bit between its teeth, so to speak. The quieter streets are better. We leave the bustling places for Bloomsbury, wistful, melancholy, with the old fiddler playing his mournful tune outside the "pub," and the lavender cries echoing adown the ways. There is meat in the "London" Symphony. It is too good to be relegated to the shelf.

Mozart sounded all the more Mozartian after the vigorous tone painting of the Britisher. And delightful Mozart was the two-piano Concerto in E Flat, played as, perhaps, only Guy Maier and Lee Pattison can play it. The pianistic twins did magnificent work and were rewarded with an ovation. The final item was the Brahms Academic Festival Overture, a composition rather appropriately named.

An established custom was observed by the orchestra. The decorated stand and a floral presentation reminded the audience that it was the conductor's birthday—his fifty-ninth—and, with the band, subscribers rose to their feet and paid fitting tribute.

Guy Maier and Lee Pattison, the piano duetists, were the featured soloists of the Symphony Concert for Young People at Carnegie Hall on the afternoon of Jan. 29. Their number, Concerto in E Flat for two pianos with orchestra, by Mozart, proved, as Walter Damrosch promised in his introductory remarks, that Mr. Maier could not be distinguished with the naked ear from Mr. Pattison, and vice versa. So well were they liked they were recalled several times and finally added something which sounded like a Strauss Waltz, without the assistance of the New York Symphony.

The orchestral numbers were the "Italian" Symphony, No. 4, of Mendelssohn, and the "Tannhäuser" Overture.

At the Philharmonic

Rachmaninoff's glittering performance of his own D Minor Concerto (the third) was the peak of the Philharmonic program, Thursday evening of last week. The work itself does not compare in melodic abundance, variety of instrumental color or range of sentiment to its more familiar predecessor in C Minor. It boasts good moments, which are largely nullified by stretches of scintillant emptiness, and suffers from the composer's characteristic diffusiveness. His playing aroused a storm of applause. Mr. Strinsky supported him in admirable fashion. The rest of the evening was occupied with superb presentations of Brahms's "Tragic" Overture, Beethoven's Fifth Symphony, and the "Meistersinger" Prelude.

The Rachmaninoff concerto was repeated at a concert Friday afternoon, when it was programmed with Borodine's racial but scarcely compelling Second Symphony, and the noisy "1812" Overture of Tchaikovsky.

Mr. Strinsky's "Bach-Beethoven-Tchaikovsky" program, last Sunday afternoon, attracted an overflow audience. There were played the Abert arrangement of a Prelude, Choral and Fugue by the Leipzig master, Beethoven's Eighth Symphony and "Leonore" Overture, and the Russian's "Pathetic" Symphony. During the first half of the program the orchestra sounded surprisingly dull (perhaps due to weather conditions), and its attacks lacked grip and vitality. Towards the finale of the "Leonore" the mass-tone took on more energy and eloquence. The "Pathetic" evoked inevitable thunders of applause.

Werrenrath Scores on Tour in Penn Song

So successful has Reinald Werrenrath been with Arthur Penn's song "Colleen o' My Heart," which he introduced at his last New York recital at Carnegie Hall, that he sang it on Jan. 13, 19 and 21 in New Castle, Pa., Mansfield, Pa., and Middlebury, Vt., respectively. On all three occasions the audience was enthusiastic about the song and applauded the singer especially after it.

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NEW YORK, FEBRUARY 5, 1921

OPERA REPETITIONS

More repetitions for the Chicago Opera Association—this announcement means fewer novelties and a less extensive repertoire. Apparently the new general director and those who are co-operating with her in guiding the destinies of the Western organization have taken a leaf from the book of Gatti. The reason may well be found in the box office receipts. One of Mary Garden's immediate tasks is to cut down the Chicago deficit. She is counting on repetitions to increase income and decrease outlay.

In New York, the Chicago Association's procession of many operas, with only here and there a "repeat," has been refreshing for those who have been able to attend when they pleased and as frequently as they desired. Coming, as the Chicagoans have, after the subscription rotation at the Metropolitan has made old stories even of the season's novelties and revivals, the Chicago company's ever-changing representations have served in the past to quicken the jaded spirits of the inveterate opera-goers. These, who sometimes forget that great numbers of new patrons are seeing many standard works for the first time, will regret any such curtailment of the repertoire as the "more repetitions" program would seem, inevitably, to bring about.

But that which has been a convenience for those to whom money and time have been of secondary concern has been something of a hardship for many occasional patrons of opera. Frequently a work once given was heard no more. For those who could not attend on a given night there was no second or third opportunity. What has applied to the brief season in New York—where a season's repertoire has been crammed into six weeks—is said to have been true, in less degree, in Chicago. The extended repertoire attracted the connoisseur; it did not serve the purposes of the subscriber or the occasional patron.

Perhaps there has been something quixotic in the zeal of the Chicagoans to present certain operas of little apparent box office strength. Some of their predilections trace back, of course, to Hammerstein, but it is to be remembered that many of the lamented Oscar's ventures

were gambles, the object of which was not to avoid repetitions, but to find something not in the Metropolitan's repertoire which he could repeat many times—such as "Thaïs," "Louise" and "The Tales of Hoffman." There is little reason to doubt that if he were at the helm to-day he would do as Mary Garden purposes to do—select those operas in which the Chicago stars exert their strongest appeal—and give them frequently enough to enable subscribers and occasional patrons, as well as those in a position to go as often as they choose, to hear them.

The number of performances any opera can have in the course of a season depends on the box office, and, while no artistic institution can be guided solely by the question of popular patronage, it is equally true that to ignore, or in large measure to turn aside, the wishes of those who pay their way, means deficits such as the sponsors of opera are not likely to continue to shoulder indefinitely. The throngs which attend fourth and fifth and sixth time representations of various operas at the Metropolitan leave little room for doubting that a single performance, or, at the most, two representations of a work which is at all well liked, will not fill the demand. A policy of repetitions may disappoint a few, but it should serve the many.

EUROPE'S LOSS IS AMERICA'S GAIN

Proud old Covent Garden is reported in distress because of the paucity of singers in Europe. "They have all gone to America" is the substance of a pessimistic summary of the situation made by a representative of the Royal Opera Syndicate after a tour of France and Italy in a vain hunt for new voices with which to enliven the summer season of grand opera in London. Italy, he pointed out, no longer has first rate artists at its own opera houses, as it cannot pay the fees these artists can obtain in America.

Europe's loss is America's gain. It is true that the season has brought to this country a number of new singers who might have rejoiced Covent Garden and other opera houses of the Old World. It is also true that with the prevailing high salaries in this country and with American scouts continually on the lookout for whatever new talent of promise arises overseas, the prospects are not altogether promising for opera houses which have to count their shillings, their francs or their lire.

But it is not to be forgotten that some of the most satisfying artists now on the operatic stage in this country are Americans. It is also to be remembered that many more talented American singers are studying, with operatic ambitions, than there are likely to be openings for in this country until there are more opera organizations than there are to-day or appear likely to be in the near future.

European managers might well reverse the traditional order of things and send their scouts to America. If Italy and France indeed are barren, this country is not. Much as every good American would like to see our students started on their way to success at home, initial experience abroad is neither to be despised nor deplored. If the scarcity of new material overseas should open new opportunities for Americans who need the routine more than they do princely salaries, then it is doubly true that Europe's loss is America's gain.

Is the "straight-line" tone coming back? After a number of years, in which it has been noted that vibrato has marred the singing of otherwise very promising artists, especially the baritones and the tenors, there have come to prominence a number of new singers whose voices, if not otherwise remarkable, have the merit of normal steadiness. Much of the wobbling is being done by veterans. Patrons of the Metropolitan have not forgotten the golden age, however, when the straight-line tone was the first essential of good singing.

The story is told of that other woman impresario, Mme. Corelli, the general director of the Costanzi in Rome, that she became a manager when her voice failed her in opera and her Italian compatriots whistled her off the stage. Can anyone picture an audience of any nationality whistling Mary Garden into vocal oblivion?

If the film reformers make the most of their opportunity the moving picture of the future will be known by the musical company it keeps.

An Iowa community has gone on record as preferring a band to baseball. It is to be hoped that the Iowans can have both. Music and the sports both have their place in any well rounded life.

The beautiful singing of Lucrezia Bori on her return to the Metropolitan after six years of mourning over her retirement has prompted the thought that the quality of opera might be greatly improved if numerous favorite singers were similarly to "lose" their voices.

PERSONALITIES



Photo by International

Rosa Ponselle, a Birthday Hostess, With Her Coach, Romano Romani

Birthday and betrothal vied with each other in the interest of the forty guests of Rosa Ponselle, Metropolitan Opera soprano, in her apartment on Riverside Drive, Sunday night of last week. Hers was the birthday and her brother's the engagement. Miss Ponselle acted as chef as well as hostess, by way of versatility, and reserved the chief surprise for late in the evening, when she announced the engagement of her brother, Anthony Ponzillo, to Lydia Babuscio. Much of the impromptu entertainment was furnished by Louis Mann, aided and abetted by the Ponselle dog. Several members of the Metropolitan forces were among the musicians present.

Barstow—A honeymooner in New York is Vera Barstow, the violinist. Having been on continuous tour since early in September, with more engagements than ever before, she has come to New York with her husband for a few weeks of domesticity.

Burleigh—Tarrytown, N. Y., now has a new celebrity among its residents. Cecil Burleigh, the violinist and composer, who recently returned to his native State after having resided a number of years in the West, finds the little town on the Hudson very calm and restful and just the place for his work in composition between his concerts.

Tetrazzini—Because of her interest in Americanization work, Mme. Luisa Tetrazzini recently was presented by Mrs. John King Van Rennselaer with a costly diamond insignia, which has been an heirloom in the family of Mrs. Van Rennselaer for generations. It contains thirty diamonds and belonged before the Revolution to Gen. William Alexander, sixth Earl of Stirling.

Hutcheson—Consultations between pianists so as to avoid duplications in their programs are not frequent, yet this happened when Ernest Hutcheson, like his confrere, Josef Hofmann, decided to present an all-Chopin program at his next New York recital. The two artists had a conference and arranged not to play any of the same compositions. Mr. Hofmann's concert precedes that of Mr. Hutcheson by six days.

Bispham—"The Seven Ages of Man" and an audience's demand for an encore almost caused David Bispham and his accompanist, Emily Harford, to miss the last night train from Garden City, Long Island, recently, when Mr. Bispham gave a program of songs and recitations there. Watch in hand, Mr. Bispham explained his difficulty and prevailed upon the audience to permit him to make a hasty exit after he had sung the Shakespearean verses with such telling effect that there was clamor for their repetition.

Mengelberg—Among the prominent musicians present at the reception given at the Ritz-Carlton on Monday afternoon, Jan. 17, in honor of Willem Mengelberg, the Dutch conductor, were Alexander Schmutler, the Russian violinist and close friend of Mr. Mengelberg; Cornelius van Vliet, 'cellist; Martha Baird, pianist, who in private life is Mrs. Adrian van Laar; Messrs. d'Archembeau and Ponchon of the Flonzaley Quartet, and various members of the National Symphony, which is now under Mr. Mengelberg's direction.

Galli-Curci—An interesting incident has just come to light in connection with the recent marriage of Amelita Galli-Curci in Minneapolis. It seems that the daughter of the minister who performed the ceremony is helpless as a result of illness in childhood. Mme. Galli-Curci was so touched by her condition that she offered to sing for her. Playing her own accompaniments on an old upright piano, the famous soprano entertained her delighted audience of one for more than an hour with the best numbers in her repertoire.



Fritz Kreisler, Personal Conductor of Tours

[From Kansas City Post]

"If one number could be singled out from all the others, perhaps there would be many in the audience who would select the 'Indian Lament' as the most poignant from the palette of the tone painter. Down the long and dark avenues of that sadness which sweeps like a besom, before the vision of the human soul alone with nature and the domination of the Creator of the universe, the violinist carried his audience, up rock-ribbed cliffs and into reaches of forest, until at the last, out upon the open shore, perhaps by the 'Father of Waters,' he came, with the bow singing a last and breathless note of ecstasy."

New York critics, take notice, for this sure is going some!

Up a Tree or a Po'e?

[From Worcester, Mass., Gazette]

"Lester W. West offered as a solo 'When the Great Red Dawn is SHINING' and Edwin Smith sang 'In the Wildwood where the Bluebells Grew.'"

Now We Know Where They Get It!

[From The Times of Asheville, Tenn., via Judge]

"The plant in which the explosion occurred, was used as a shell factory during the war, but since the close of hostilities was being used as a manufactory of critic acid."

In Pursuit of Culture

The following comes to us from the State of Ohio, but we won't say from where. It is published verbatim from a newspaper clipping.

Society

R. R. C. Holds Pleasant Session

The regular meeting of the R. R. C. was held at the home of Mrs. ———, Monday afternoon, Jan. 17. A large attendance at this meeting, twenty-two members responding to roll call. The usual business meeting dispensed with, a splendid program of the Leading Opera Singers was given, taking *Faust* as the composer.

Several beautiful selections on the Victrola were: "Extracts from the *Faust Opera*."

"Even Bravest Heart".....Werribeith
Faust Waltz.....Chas. D. Almain
Flower Song.....Louise Homer
Serenade (*Mephistopheles*).....

.....Marcel Journet
Adjourned to meet with Mrs. ———, Monday afternoon, Jan. 31.

As our friend Jesse used to say: "Don't pursue Culture, you'll scare her to death!"

Where Are the Days of Martin Luther?

"The days of Wine, Woman and Song have fled," said the disgruntled tipster. "Nowadays they serve you water to drink, the women wear their hair short and vote, and you have community singing."

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer.

Address
Editor, The Question Box.

Caruso's Work on Singing

Question Box Editor:

In your issue of Dec. 25 you publish a letter from Antonio Cornish-Besa asking about a book on singing written by Caruso. I have a German edition entitled "Wie Man Singen Soll!" Translation and introduction by August Spanuth and published by B. Schott's Söhne Mainz-Leipzig.

ELLA HELM BOARDMAN.

Cornish School of Music, Seattle, Wash., Jan. 19, 1921.

We publish the above with thanks to the writer which Mr. Cornish-Besa will probably echo.

???

Louise Homer's Debut

Question Box Editor:

Will you please tell me who sang the rôle of Aida when Louise Homer made her debut at the Metropolitan.

PHILIP WERTHNER.

Cincinnati, O., Jan. 20, 1921.

The Aida at the debut of Louise Homer was Margaret Macintyre.

???

The Celesta

Question Box Editor:

Will you kindly tell me the name, type and range of the glockenspiel-like instrument used in Pick-Manigiagalli's "Il Carillon Magico?" Also the name of the similar instrument in La Scala Orches-

tra played in the same composer's "Notturno" and "Rondo Fantastico?"

GEORGE HILTON.

Washington, D. C., Jan. 23, 1921.

The instrument used in "Il Carillon Magico" to play the carillon is the celesta. It is a percussion instrument keyed like a piano. The sound is produced by hammers striking plates of steel suspended over wooden resonators. It was invented by Auguste Mustel of Paris in 1886. Its compass is five octaves upward from the bass c. In the orchestral numbers you mention, the instrument is probably the celesta. It is sometimes used in unison with the glockenspiel.

???

Angelo Mazzini

Question Box Editor:

Can you tell me if the famous lyric tenor, Angelo Mazzini has ever sung in the United States and, if so, in what year? And was his voice and art of singing as good as that of Alessandro Bonci?

J. D. ZEITLIN.

Bridgeport, Conn., Jan. 22, 1921.

We can find no record of this singer having appeared in this country. In any case, the editor cannot make comparisons of living artists.

???

Florence Easton

Question Box Editor:

Did Florence Easton ever sing in light opera in this country?

OTTO THOMSON.

New York, Jan. 19, 1921.

Not so far as we know. She did, however, sing in Gilbert and Sullivan operas in England and was a member of the original cast of "Utopia Limited." She was a member of Henry W. Savage's English company which gave "Mme. Butterfly" throughout the United States. Perhaps this is what you mean.

???

"Flonzaley"

Question Box Editor:

To settle a dispute, will you kindly tell me where the name "Flonzaley" is derived from?

ANNA JANSEN.

Shelbyville, Ky., Jan. 10, 1921.
The Flonzaley Quartet, gets its name from the Villa Flonzaley on the Lake of Geneva, Switzerland. The villa was the

summer home of the late Edward de Coppet who subsidized the organization during its first years. The quartet always spent the whole or a part of the summer at the Villa Flonzaley and rehearsed there its programs for the following winter.

???

Three Tongue-Twisters

Question Box Editor:

Will you kindly tell me how to pronounce the following names: Dohnanyi, Nyredghazi and Rzeszewski? Also, the birthplace and year of birth of Rubin Goldmark and Selim Palmgren.

JOCELYN FOULKES.

Portland, Ore., Jan. 16, 1921.

Doh-nar-gee, with accent on second syllable. Nec-red-gar-zee, with accent on third syllable. Zhe-sheff-sky, accent on second syllable, the "e" in the first syllable sounded like the "e" in "the man." Rubin Goldmark was born in New York, Aug. 15, 1872. Selim Palmgreen was born at Bjorneborg, Finland, Feb. 16, 1878.

???

Music in British Colonies

Question Box Editor:

Can you tell me where I can get information concerning music in the British Colonies? I should like something about music and musicians in Australia, Africa, India, etc.

LAURA CROSSMAN SCHELL.

Toledo, Ohio, Jan. 29, 1921.

We have no source of information on the subject at our command. Perhaps some of our readers can come to your assistance.

???

Varia

Question Box Editor:

Where is Edmond Clément at present? Is Wagner's "Die Walküre" to be given by either the Metropolitan or Chicago companies this season? When and where was Alfred Cortot born?

WILLARD A. HEAPS.

Norwood, Mass., Jan. 23, 1921.

In France. It has already been sung in English by the Chicago company. The Metropolitan will not do it this season but will restore it to the repertoire in the original German next season. At Noyon, Switzerland, Sept. 26, 1877.

CONTEMPORARY AMERICAN MUSICIANS

No. 155
Helen
Teschner
Tas

HELEN TESCHNER TAS, violinist, is the daughter of a well-known New York physician. At the age of five she began her violin studies, making her first public appearance when seven years old, in Chickering Hall. The child's talent was commented upon. After further study in New York, her mother took her to Berlin, where she made her European bow, playing with orchestra the Bruch D Minor and the Bach E Major Concertos, and ten days later in recital at Vienna, the



Helen Teschner Tas

days later in recital at Vienna, the

Bach G Minor Sonata and the Beethoven Romances. Although she received a cordial reception, she retired from the concert platform to study for two years with Willy Hess. Following this, she made her second Berlin debut, when she played the Brahms Concerto and the Lalo "Symphonie Espagnole" with the Philharmonic Orchestra. Eight weeks later she appeared at another orchestra concert, when she played the Beethoven Concerto and the Bruch "Scotch Fantasie." Her marriage shortly after, and return to America where she was practically unknown, broke up for a year or two her violinistic career, but her re-entrance to the concert field was made last year with a recital at Aeolian Hall. Mme. Tas's first orchestral appearance this season will be at Carnegie Hall in February when she will play the Brahms and the Mendelssohn Concertos with the National Symphony.

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

In Defense of the Metropolitan's Wagner Translations

To the Editor of MUSICAL AMERICA:

So much misunderstanding has arisen over the revised translations of "Tristan und Isolde" and "Lohengrin" at the Metropolitan Opera House this season that I am tempted to offer something of an explanation through your columns. A musical journal recently published an article which assumed that no improvement on the hideous Corder translation had yet been made, although the revisions of Miss Cowdrey and myself have been in existence since last July. To be sure, it is almost impossible to appreciate the actual changes that have been made, since Wagner's orchestration renders most of his text unintelligible in any language.

But it is not generally realized that the singing of these operas would have been physically impossible in any of the complete translations now existing. It was only after most of the parts had been studied that the necessity of revision became apparent.

When we were called in for "first aid," it was with the express understanding that only the vitally necessary changes were to be made, chiefly from the standpoint of the singers. The part of Isolde, for instance, would never have displayed the luscious quality of Mme. Matzenauer's voice without considerable changing of the vowels. Similarly, Mr. Whitehill's parts of *Kurwenal* and *Friedrich* required many vowel changes.

Beyond this we had to be content with merely eliminating absolute absurdities, which were plentiful enough. Several of the singers had already learned their rôles in the Corder translations, and Mr. Sembach sacrificed his time to the extent of completely re-studying *Tristan* and *Lohengrin*.

Under the circumstances, however, we could hardly be blamed for refusing to allow any of the revisions to appear in the printed librettos unless the opportunity were given to make all the advantageous changes, at least for a reading version. This was not found practicable, and the Corder librettos, therefore, appear unchanged, as sold at the opera house.

Time and space do not permit any actual quotations from either the old or the new versions here. But it may be pointed out that in "Lohengrin" the famous bridal chorus has for the first time been put into singable and adequately poetic English, with significant improvements in the four most important rôles. Such atrocities as "Oh think whom 'tis thou dost accuse" and "like I" to rhyme with "die" have, of course, been removed, as also the notorious "why in hell should I bide?" of *King Mark* in "Tristan."

A summary of the most important changes, showing the original German, the Corder translation and the Spaeth-Cowdrey version, was carefully prepared for the press on the occasion of the first performance, but as most of the singing was unintelligible, there was little effort made to verify the facts.

When "The Polish Jew" is performed, the public will have a chance to judge of the possibilities of translated opera, for here is a score with light orchestration throughout and an intelligible text in fairly colloquial English. I trust that the work of Miss Cowdrey and myself may be judged by this unpretentious little opera by Karl Weiss, rather than by the Wagnerian revisions, which should have been made complete to be effective, and which at best required supreme diction to overcome the handicaps of the heavy orchestration. It is time that we realized that generalizations about opera in English are futile, and that the results always depend upon the particular circumstances involved.

SIGMUND SPAETH,

New York City, Jan. 29, 1921.

The Music of a "Movie"

My Dear Mephisto:

In regard to your article in MUSICAL AMERICA on the film, "Way Down East," and our friend Isaacson's enjoyment of the music of same, would be interested to know if you yourself indulged.

I saw the play some years ago and enjoyed it very much, also the Griffith film, "The Birth of a Nation," which was a masterpiece; but when I saw his "Way Down East" and watched the hero run or rather jump miles on the floating ice cakes and retain a heavy fur overcoat which surely would have swamped him had he slipped overboard, my enthusiasm became rather humid.

Now, though I am a musician I am considered a pretty good camper and out-of-doors man and can't conceive of anyone, and certainly a lad brought up in the country, starting out under like conditions with a millstone about his neck. There wasn't a mention that the coat possessed any charm. He may have known that he wasn't going to slip.

As regards the music which our friend Isaacson indorses—I was expecting to see some person express himself in MUSICAL AMERICA on the subject, but not as I found it.

The trumpet blare which was so effective, if I remember correctly, in adding a weird effect to the calling of the Klansmen together, punctuated "Way Down East" with a blast which

"No woolen goods however stout

Of home-spun stuff could quite shut out."

and struck the pit of my stomach with such dynamic force as nearly to upset my reason with its insistence and repetition.

I never have experienced quite such a bad sensation attending anything connected with music before, which speaks volumes. The general impression I received was that the orchestra had made a mistake and brought "Birth of a Nation" music, as it certainly dominated the picture with unmusical calisthenics.

Outside of that I enjoyed the production.

I. H. V. DICKINSON.

Marlboro, N. Y., Jan. 16, 1921.

Manager Favors Beginning Concerts at Hour Advertised

To the Editor of MUSICAL AMERICA:

I have taken a great deal of pleasure in reading in your editorial page of the last issue of MUSICAL AMERICA, your article, "Begin Concerts at Hour Advertised." It is about time that something was done to obtain this result. For myself, I started this rule with the Cortot concert on Monday, Jan. 10. I have now decided, to the great satisfaction of the majority of the public, to begin my concerts at the advertised hour. It is up to the other local managers to follow the rule if they want to. I want to congratulate you for having inserted that

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—POUGHKEEPSIE (N. Y.) EAGLE NEWS.

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Brooklyn Daily Eagle, Jan. 25, 1921.

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article in your valuable musical paper, and I only hope that you will continue your campaign in this matter.

LOUIS H. BOURDON.

Montreal, Can., Jan. 26, 1921.

Greta Torpadie Received with Favor in Paris, Tex.

PARIS, TEX., Jan. 26.—In the High School Auditorium, Greta Torpadie, soprano, won marked success in recital on Jan. 24. She sang pieces by Handel, Purcell and Arne, an aria from "Traviata," French songs by Dalcroze and Chabrier, and several Scandinavian pieces. Among her American songs were Fay Foster's "Secret Languages," Howard Barlow's "Lament," H. T. Burleigh's "Didn't It Rain?" and songs by Kramer and Louis Versel. Charlotte Garver was her accompanist.

Marjorie Squires Soloist in Cincinnati

CINCINNATI, Jan. 27.—Marjorie Squires' recent appearance as soloist with the Cincinnati Symphony afforded the opportunity to the young contralto's many friends in this city, of which she is a native, to gauge her progress in her art. She gave the song of the blind mother from "La Gioconda" and the aria, "My Heart at Thy Sweet Voice," from "Samson" in impressive style. To purity of tone and clarity of diction she adds dramatic fervor.

Mme. Engell Using New Grainger Song

Birgit Engell, the Danish lyric soprano, sang Percy Grainger's new song, "The Spring of Thyme," with success at her recent Aeolian Hall recital. Mme. Engell is to use it on other recital programs in America this season and will also give it at her Scandinavian recitals.

CHICAGO, Jan. 28.—Viola Cole Audet, pianist, gave a program for the benefit of the Marks Nathan Home for Orphan Jewish children. A large sum was realized.

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Enter: Carlo Sabatini, Viennese Violinist

Musician Famed Throughout Europe Will Make American Début on Feb. 22 — To Play Own Compositions—Found Switzerland, Homeland of Ernest Bloch, Unmusical—Admires the Composer as True Descendant of the Great Masters

THE time: Feb. 22. The place: Carnegie Hall. The occasion: not to be dreaded as the début of another violinist (who was the wag who said, "Every hour another Auer"?) but to be anticipated as a relief from monotony, since it promises a personality all Viennese.

The violinist whose American début will be effected then bears an Italian name, Carlo Sabatini, but that does not conflict with his being called and with his actually being Viennese. In fact, it might be accounted an evidence of his Vienneseness, for the city seems to derive its peculiar character from its mixture of incongruous nationalities. Arriving with the new year, Mr. Sabatini has been staying with his personal impressario, Alfred W. Miesto, who combines a Russian accent with an Italian name, and Mrs. Miesto, who was a Parisian and also a countess or something equally inimical to Mr. Sabatini's democratic prejudices, before her transplantation to Vienna as a child and her marriage there.

Mr. Sabatini has traveled widely throughout Europe, for professional purposes, but America seems to suit him better. New York, which he has been viewing from an apartment some stories above the silent traffic of Riverside Drive and which he has not yet burrowed under by way of the subway, impresses him yet more greater than he had expected, it is so *müchtig*, and yet so smooth, so

quiet. He is moved to cry for the sun of American citizenship.

A Student and Composer

Of "*fremde Länder und Menschen*" Mr. Sabatini has some interesting things to say. Vienna is as musical now as it ever was, though living conditions are as bad as Americans have been told. From the beginning of the war, the violinist's sphere was narrowed to Switzerland, until a year ago, when he returned to Vienna. In Switzerland he taught, concertized and studied. He is evidently the sort of artist whose studies are never finished, and artist may be apprehended as a just title for him, for he is a musician of serious sort as well as a virtuosic player, though his musical tastes may sound a little quaint to New York's modernistic ears. Among the Russians, for instance, he likes Tchaikovsky; and among the French he finds Gounod pleasing, but the French in general, not musicians only, are lacking in *Individualität*. Modern composers? Certainly, Mr. Sabatini likes them; he likes Brahms very much! But Mozart, his warmly voiced German seems to signify, set the highest mark for music for all time.



Photo by David Berns
Carlo Sabatini, Distinguished Violinist,
Who Has Just Come to This Country

From such expressions one may forecast the character of his own Elegy, which he will play at his recital. He

is not one of the publicity-gifted virtuosos who compose "a little on the side," as they proudly explain; he has written more than morceaux to exploit his instrument and himself. A Symphony was produced in Vienna, and his list includes also quartets, songs and sacred music. He has, moreover, appeared as a conductor. Besides the Elegy, his recital program includes his own paraphrase of the "Rackoczy" March, the Kreutzer Sonata and the Bruch G Minor Concerto.

Though his father was very fond of music and well versed in it, he was by profession an editor and linguist, a master of twenty-seven languages. The violinist-composer's brothers and sisters have felt the lure of music as well as himself; one is a pianist, another a singer, but this lady, Mr. Sabatini says, is now exclusively occupied with private recitals of *Wiegenlieder*.

Making his début in Vienna at twelve years of age, Mr. Sabatini's training was all Viennese. His masters in violin were Professor Gruen and Helmesberger. In composition, the not-too-much-lamented Bruckner instructed him. Berlin, Paris, London soon heard him; his tours of England seem to have been especially successful. To Petrograd he was summoned to play for the Czar, but that, he says, was "*keine Ehre, keine Ehre!*"

His Preferences Among Artists

Of Switzerland he seems to retain no particularly pleasing memories. The people are as little artistic in music as in other matters. Ernest Bloch, of course, is Swiss; but so little title does Switzerland seem, to him, to have to so great a composer that Mr. Sabatini has thought of him as a Belgian. He is, at any rate, one of the elect, to the violinist's mind. This does not involve a change of colors; he thinks of Bloch not

[Continued on page 28]



DAISY JEAN

Establishes Herself as the Foremost Woman Cellist
In New York Recital, Aeolian Hall, January 22nd.

THE TIMES, Sunday, Jan. 23, 1921—By Richard Aldrich.

Daisy Jean, a Belgian 'cellist, was heard in Aeolian Hall by an audience of considerable numbers.

She is a well schooled player, possessed of no little dash and imaginative power. She plays with energy, with taste and not without finish. Her tone is large. In Handel's sonata, in G Minor, she displayed breadth of style and in Saint-Saën's concerto much vigor.

THE NEW YORK HERALD, Sunday, Jan. 23, 1921.

Her playing gave pleasure. Her tone was of good volume and resonant. Her general style had ease and musical feeling was praiseworthy.

NEW YORK EVENING JOURNAL, Monday, Jan. 21, 1921.

Daisy Jean, a Belgian violoncellist, new to New York, gave a recital on Saturday evening in Aeolian Hall. She proved to be a player of admirable qualities, chiefly those of dash and intelligence.

NEW YORK TRIBUNE, Jan. 23, 1921.

Daisy Jean Shows Skill and Charm in Aeolian Hall

Daisy Jean proved to be an interesting player, with sound technical equipment and a natural endowment of temperament and the instinct for artistic expression. Her tone was of great beauty, and her skill in interpretation gave effectiveness to the larger works on her program and charm to the small pieces. She was received with enthusiasm by a large audience.

A Few Available Dates for April
in America Entire Season, 1921-1922

Management: RADOUX'S MUSICAL BUREAU,
431 West 47th St., New York City
Mason & Hamlin Piano

Enter: Sabatini, Violinist

[Continued from page 27]

as a modernist in the sense of an innovator, but as one of the latest descendants of the honored line of Bach, Mozart, Beethoven. He has what Mr. Sabatini esteems as the chief of all good single qualities, individuality. Similarly, among executant musicians, Mr. Sabatini's preference is for the Kreisler type. Of the new little wizards of the violin, he says simply that cleverness is more proper to the head than to the fingers.

The gift of tongues is not heritable. And Mr. Sabatini has not yet rubbed up against English-speaking people long enough to acquire the language for himself. His interviewer's ears, strange to the trick of German, would have needed to be deaf to escape the impression of his wit, for there can be wit in the tone

of a voice as well as in the words which it utters. Independence, too, could be posited on the briefest acquaintance as one of his qualities. Wholly credible is the story of his lèse-majesté toward a German military staff which attempted to prevent his entering Germany from Switzerland during the war years. His reputation as a violinist, even his papers, were disregarded because of his Italian name, and he was locked up. Then he played. And the officers in charge came to him to do him honor. A general invited him to luncheon. Sabatini gathered up his violin and other baggage and departed. If he answered the general's invitation at all, it was with a Beethovenian refusal to cast pearls before swine.

D. J. T.

Meta Schumann in Own Songs

TARRYTOWN-ON-HUDSON, N. Y., Jan. 22.—A good half of the program of Meta Schumann's "hour of song" at the Castle, Miss Mason's School, last evening, was devoted to American songs. The soprano, who is also known as one of our native composers, had a group of her own compositions as a specially well received part of her offering. This group included "Thou Immortal Night," "Cloudlets," "Thee" and "June Pastoral."

Werrenrath Recital Stirrs New Castle, Pa.

NEW CASTLE, PA., Jan. 14.—After Reinald Werrenrath's appearance in recital on Jan. 13, it was agreed that his concert was without doubt the best thing heard in New Castle in years. Besides a voice of exceptional smoothness and resonance he has a personality of much magnetism. Of all his qualities the finest is his enunciation.

Many N. Y. Dates for Levitzki

When Mischa Levitzki plays his farewell for two seasons at Carnegie Hall on March 7, it will be his sixteenth appearance in Greater New York this season, a record which very few artists achieve. He will then have played twice

with the New York and National Symphonies and once with the Detroit Symphony. He will have two Carnegie recitals to his credit. His other dates have included two appearances for "The Bohemians," a joint recital with Sasha Jacobsen, another with Harold Bauer, Jacques Thibaud and Sasha Jacobsen, a third with Lenora Sparkes and Lajos Shuk, a concert with the Letz Quartet and also one with the Flonzaley Quartet for the Beethoven Society, a concert with Frances Alda and Fritz Kreisler at the Hippodrome, and an appearance at the Biltmore Musicales.

Concert Activities of Mary Mellish

Mary Mellish, soprano of the Metropolitan Opera Company, is appearing as one of the artists in Mrs. Victor Newton's Recital Course in Garden City, L. I., under the patronage of St. Mary's School. On Feb. 16, Miss Mellish is filling an important date in Albany, N. Y., where she is an especial favorite on account of being a native of the city.

Braun Sponsors Cortot Concert in Pottsville, Pa.

POTTSVILLE, PA., Jan. 27.—The third concert of the Robert Braun Artist Series presented Alfred Cortot, pianist,

in joint recital with Mme. Ann Carrere, soprano. About 125 young piano students from the Braun School of Music occupied seats in the orchestra and contributed to the hearty applause which won encores from the distinguished Frenchman. His numbers included the Second Hungarian Rhapsody of Liszt, with a cadenza which, in a manuscript of Liszt himself, was given to M. Cortot by Cosima Wagner. Robert Braun, who played some of Mme. Carrere's accompaniments from memory, has been invited by M. Cortot to give some two-piano recitals with him before he leaves for Europe in May.

Noted Artists Play for Restoration Fund at the Astor Home

E. Robert Schmitz, pianist; Gustave Tinlot, René Pollain and Lucian A. Schmitz were the artists at a concert at the home of Mrs. Vincent Astor last week, given for the benefit of the French

Restoration Fund. Professor John Erskine, of Columbia University, and Gilda Varesi, the actress, also took part in the program.

Artists Combine in Montclair Concert

MONTCLAIR, N. J., Jan. 26.—Ladies' Night at the Montclair Club, Inc., last evening, brought an interesting musical program which featured Stanley Adams and his company, Minnie Carey Stine, soprano; Ruth Kemper, violinist, and Mrs. Irene Gruenberg, accompanist. Mr. Adams opened the program with songs by Denza, Rabey and Leoncavallo. One of Miss Kemper's most interesting numbers was Cadman's "Legend of the Canyon." Besides an aria and some songs, Miss Stine joined with Mr. Adams in the final number, Tosti's "Serenata." Mr. Adams' "a few minutes of song and story" and "a few more minutes of song and story" were greeted with special applause.

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"Miss Bideau's voice is limpid, clear and quite equal to the demands made upon it by the exacting portions which fell to her lot."—*Chronicle*, Dec. 29, 1920.

"Miss Bideau possesses a voice pure in quality and it was enhanced by the sincerity and good taste of her interpretations."—*Gazette-Times*.

"Miss Bideau sang the many arias in a way that gives us the desire to hear her again. She has a voice of considerable range, pure and lithesome."—*Sun*.

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"A richness and mellowness which are quite unique."—*EVENING SUN*.

"Voice of considerable volume, range and beauty."—*NEW YORK AMERICAN*.

"Unusual range for the recital platform; she interpreted the text with charming effect."—*MORNING TELEGRAPH*.

"Brought out excellently the vocal fluctuation, the timbre and purity of her softer tones."—*NEW YORK EVENING TELEGRAM*.

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THELMA GIVEN



Photo by Arnold Genthe

THE RHAPSODIST OF THE VIOLIN ENTHRALLS THE SOUTHWEST

"From the first phrase to the final number Miss Given held her auditors spellbound."

"There is something about her playing that grips the interest of the auditor and will not let go until she has finished. Her technique is wonderful; the ease, grace and verve with which she accomplished the difficult passages of the Grieg Sonata, and the depth which she so artistically expresses with her marvelous tone are things that are hard to believe and seldom heard. Miss Given draws a broad sonorous tone. Her intonation possesses fire, speed and winning control. Color, sweetness and tenderness are also dominant qualities."

—Guthrie, Oklahoma, Leader, Jan. 8, 1921

"Thelma Given proved a brilliant violinist. Wonderful technique and marvelous singing tone was evident throughout her playing. Immediately she became interesting."

"Miss Given's rendition of the Grieg Sonata was a display of brilliant technique combined with a singing tone that wended its way into instant favor. She played Scandinavian songs and weird Russian things with the same dexterous ease. The applause amounted to an ovation."

—Fort Worth, Texas, Record, Jan. 12, 1921

"An unusually enthusiastic audience welcomed Thelma Given in recital."

"Each number on the program was warmly applauded, and the audience showed plainly their appreciation of the superior talent of Miss Given."

"She plays with soul and has an unusual technique, and to this might be added that there was so much color in her phrasing that it gave special charm and interest to the whole program."

—Austin, Texas, American, Jan. 14, 1921

"Thelma Given scored a triumph in her concert."

"The expert handling by Miss Given of the number which comprised her well balanced program showed that the fame which she has won as one of the most talented pupils of Leopold Auer was entirely justified."

"The instrument seemed to have the qualities of the human voice under her touch."

"The technical difficulties were overcome in a way that demonstrated the skill of the violinist and disclosed immediately to the audience a complete mastery and expert handling of the bow."

—San Antonio, Texas, Light, Jan. 18, 1921

"Miss Given is an artist of distinct personality. Possessing a beautiful singing tone of sweeping breadth, she is endowed with a technique that meets every demand. No tempo was so rushing or technical problems so great as to cloud the purity and beauty of her intonation."

"Miss Given presented a most commendably chosen program and one which brought out the masterly qualities of her art. The plaintive beauty of the Grieg Sonata emphasized all the witchery of the artist, the exquisite enchantment of her pianissimo tones and the gripping quality of her lower tonal resources. The sonata is a superb composition, and Miss Given was thoroughly imbued with its appealing and poignantly wild beauty. It won from the audience the highest commendation of the evening."

—San Antonio, Texas, Express, Jan. 18, 1921

"Thelma Given is rightly named—she is a true rhapsodist. She is furthermore a type, she is a vital, a live personality, she is a gypsy—one sees broad open spaces and feels the wind blowing free as she plays. And such playing! Such technique! Youth and youth's fire are hers."

"She conquers by the sheer artistry of her playing. She is serious, masterly and accurate, never sentimental. Her tones are rich, full and sweet."

"Miss Given's interpretation of Grieg's Sonata was marvelous. A thing of moods, she met each one perfectly—a tremulous whispering characterized the tones in the first movement—a quality which reminds of Kreisler. To the pieces she brought fine dramatic feeling and color."

"She brings to her work a sweet graciousness and naivete that has an irresistible appeal."

—Abilene, Texas, Record, Jan. 20, 1921

Exclusive Management

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Aeolian Hall, N. Y.

Performance of New Native Score Among Highlights of Boston Week

Monteux Orchestra Plays Passacaglia by Bingham for First Time—Work Is Cordially Received—Musical Art Club Is Formed—MacDowell Club Forces in Concert—Two Chamber Music Programs

BOSTON, Feb. 1.—The twelfth program of the Boston Symphony, given on Friday afternoon, Jan. 21, and Saturday evening, Jan. 22, was perhaps the most conglomerate of the season. It opened with a fine interpretation of the Beethoven Symphony No. 1, and closed with the "Suite Française" by Roger-Ducasse. There were also Seth Bingham's Passacaglia, played for the first time, and Franck's "Les Djinns," a Symphonic Poem for Piano and Orchestra (after the poem of Victor Hugo), in which E. Robert Schmitz played the piano part. The Franck work was given its Boston première.

What with Beethoven's vigorous Symphony, Bingham's flashy Passacaglia, Franck's weird and eerie symphonic poem, with gentle-toned Schmitz assisting, and the French suite depicting various dances, the concert left one bewildered with its variety of interest and its abundance of massed tonal splendors.

Mr. Monteux is to be commended for his musical cosmopolitanism in presenting American works of worth on his programs.

Mr. Bingham's Passacaglia commenced most auspiciously, even thrillingly, but then lagged. Nevertheless, some tremendous orchestra effects were achieved, and the audience warmly evidenced its appreciation of the work. The composer, who was present at the performance, was obliged to bow his acknowledgments.

Mr. Schmitz was enthusiastically received. Of delicate sensibilities, it seemed strange that he should elect to perform in such an orgy of demoniacal weirdness as Franck's "Les Djinns."

A new organization, the Musical Art Club of Boston, has been formed. Membership is extended not only to lovers of music but also to devotees of the other fine arts. The president is Isadore Mandell, and the secretary, Minnie C. Wolk. Meetings are held fortnightly on Wednesday evenings at Huntington Chambers.

Every now and then the MacDowell Club gives a "grand" concert at Jordan Hall. On Jan. 26 the largest audience of the season attended the performance. The program included Pierre Bucquet's Suite for two violins, the club chorus in a group of songs with solo parts by Mrs. Chapin, also a group of French songs, Rulon Y. Robinson in Vaughan Williams's song cycle, "On Wenlock Edge," the string orchestra in an interesting suite by Frank Bridge, other items by the club orchestra, and Dai Buell, pianist, in an effective interpretation of the Bach Concerto in A. Mr. Longy obtained excellent results from chorus and orchestra.

On Wednesday evening, Jan. 26, the Hoffman Quartet, composed of members of the Boston Symphony, with Hans Ebell assisting, were heard in a concert of chamber music at Jordan Hall. They gave a creditable performance of Smetana's Quartet, Jongen's "Serénade Dramatique" and "Serénade Tendre," and Schumann's Quartet in E Flat for piano and strings.

An enjoyable concert of chamber music was given at Jordan Hall on Thursday afternoon, Jan. 27, by the Rhode Island Trio (Alexander Rihm, piano; Wassily Besekirsky, violin; Jacques Renard, cello). The program consisted of Brahms's Trio in C, Novak's Trio "Quasi Una Ballata," and Mozart's Trio in G. The combination plays with the expository conviction of mature musicianship. Its control of nuances is not artificial, but rather of a kind inevitably linked with the fluctuating moods of the music. Each performer possesses a firm, resonant tone and an adequate technique.

H. L.

Handel and Haydn Concert

BOSTON, Feb. 1.—The Handel and Haydn Society, with Emil Mollenhauer conducting, presented "The Golden Legend" by Sullivan, Sunday afternoon,

Jan. 23, at Symphony Hall. The soloists were Marie Rappold, soprano; Charlotte Peegé, alto; Lambert Murphy, tenor, and Royal Dadmun, bass. The Boston Festival Orchestra furnished the instrumental music.

Mr. Mollenhauer has trained a splendidly efficient chorus. Large as it is, it is happily not unwieldy. It responds with agreeable flexibility to the conductor's shadings and interpretations. The soloists were especially in the mood for Sir Arthur's poignant music. Marie Rappold's voice was expressive of the pathetic sweetness of *Elsie*. Lambert Murphy sang with becoming reserve the part of *Prince Henry*. Charlotte Peegé depicted with warmth the motherly and solicitous *Ursula*. Royal Dadmun, in his portrayal of the malevolent *Lucifer*, sustained our impressions of his skill in song and characterization that we noted at his own concert the week before. As usual, a large audience attended and spoke enthusiastically of the performance.

The second of Mrs. Anita Davis-Chase's Sunday evening concerts at the Copley Plaza took place Jan. 23. The soloists were Eva Gauthier, soprano, and the inseparable Guy Maier and Lee Pattison. Modern composers owe Mme. Gauthier a debt of gratitude for her unselfish devotion to the performance of their difficult but highly satisfying music. Sung by one less skilful an artist, the songs would have suffered for want of the subtle beauties with which Mme. Gauthier endows them. Leroy Shield accompanied with his usual skill.

The two pianists held the audience literally spellbound with their playing. Two groups of effective compositions and arrangements for two pianos hardly sufficed for the avid ears of the audience, whose insistence for encores seemed insatiable.

H. L.

BEGINS BEETHOVEN SERIES

Samaroff Plays Early Sonatas Finely and Stokowski Lectures

Olga Samaroff, pianist, gave at Aeolian Hall on Wednesday afternoon of last week the first of a series of eight recitals in the course of which she will cover the entire series of Beethoven sonatas. At the first of these she was assisted by her husband, Leopold Stokowski, who between the numbers gave an informing talk on Beethoven's early period, and took occasion, incidentally, to remark that the series was being given not with any educational intent but solely for the delectation of those interested in the sonatas. The first program consisted of the sonatas in F Minor, A Major, E Flat and C. Mme. Samaroff played them with rare beauty of style, with finish, delicacy and a grasp of their profounder elements. The recital was one of the most elevating and delightful heard here of late.

Many Applicants for Cleveland Institute's Scholarships

CLEVELAND, O., Jan. 24.—More than 500 applications have been received for the five free scholarships offered by the Cleveland Institute of Music. The scholarships include two for the piano and one each for the violin, cello and viola.

Maine Legislator Introduces Bill to Permit Sunday Concerts

BANGOR, ME., Feb. 1.—An act introduced in the House, Jan. 21, by Representative Mark A. Barwise of Bangor, if passed by the legislature, would permit concerts, amateur baseball games and other field sports on Sunday, providing that no element of pecuniary profit is involved. The act is to amend the section of the Revised Statutes prohibiting recreation and business on Sunday.

J. L. B.

DETROIT VISITED BY MANY CELEBRITIES

Alda, Hackett, Herbert, Case and Seidel Are Among the Concert-Givers

DETROIT, MICH., Feb. 1.—Emphatic indeed was the success achieved by Frances Alda and Charles Hackett when they appeared here in joint recital at Arcadia Auditorium. The audience was notable both as to its proportions and the nature of its enthusiasm. It was Mr. Hackett's first appearance in Detroit, and he won instant popularity. So marked was the reception of his first number, Da Rosa's "Star Vicino," that it had to be repeated. No one has made a greater success here this season than Mr. Hackett.

Mme. Alda's items were admirably chosen, and served to increase the esteem in which she is held here. She sang an excerpt from "Butterfly," and two groups of miscellaneous songs, of which two were repeated, "The Singer" and "My Little House." The former is by Maxwell, the latter by Seneca Pierce, who also won much praise as an accompanist. The evening closed with a duet from "Bohème."

Jan. 14 was an eagerly anticipated day in the local musical calendar, for it brought Victor Herbert as guest conductor of the Detroit Symphony, and the much-discussed Cyril Scott. Mr. Herbert directed two works, the "New World" Symphony of Dvorak, and his own tone poem, "Hero and Leander," and each was provocative of volleys of applause. Mr. Herbert's genial personality and fine ability have made him very popular here, and both audience and orchestra applauded so vehemently that he was obliged to respond with a little speech. Cyril Scott played his own Concerto in C, which, like the Herbert poem, had never been given here before. The audience agreed that the Scott performance was "interesting," that being a safe adjective to apply to something of which little was understood. His music seemed

mystifying and intangible, though as the Concerto progressed one caught snatches of melody that conveyed some definite idea. Both Mr. Scott and Victor Kolar, who directed the orchestra, won applause.

The second concert in the Young People's series was given by the Symphony at Orchestra Hall, the morning of Jan. 22. Hermann Hoexter analyzed the compositions in interesting fashion. Victor Kolar led the orchestra through a program which contained works by Dvorak, Liadoff, Jarnfelt and Mendelssohn. This concert was even more popular than the one preceding it.

On Sunday afternoon the Symphony gave an extremely attractive program, with Mr. Kolar conductor. Djina Ostrowska, harpist, and Mabel Beddoe, contralto, were soloists. Miss Ostrowska, whose popularity is steadily increasing, contributed a concert piece by Pierné and won a large measure of applause. Miss Beddoe, heard here for the first time, proved a most satisfying soloist. She sang an aria from "Sapho" and a group of shorter numbers.

Jan. 25, was a gala night at Arcadia Auditorium, when Toscha Seidel and Anna Case were heard in joint recital. The G Minor Sonata of Tartini, with which the evening opened, found high favor. Mr. Seidel played with his usual mastery of style, brilliant technique and purity of tone. Miss Case sang a number of old French songs and several modern works in both French and English, and was rewarded by overwhelming applause. Like Mr. Seidel, Miss Case added many encores. Two admirable accompanists contributed to the success of the concert, Claude Gotthelf playing for Miss Case and Harry Kaufman for Mr. Seidel.

Maud Cuney Hare, pianist, and William H. Richardson, baritone, gave a lecture-recital for the Detroit Study Club, at Bethel A. M. E. Church, Jan. 14, the subjects being Afro-American folk-songs and Creole folk-songs.

On Jan. 18, the Detroit Conservatory presented Joseph Bonnet in a recital at the First Congregational Church. Mr. Bonnet scored not only as a virtuoso, but also as a composer, the opening number,

"Caprice Héroïque" being his own work.

The third meeting of the Chamber Music Society was held Jan. 17. Assembly singing was led by Clara Cooney, after which Mrs. Clara Koehler Heberlein gave a short talk on chamber music illustrated by Helen H. Morris, Frederick A. Protheroe, tenor; Mrs. Helen M. Bentley, accompanist, and several instrumental groups under the direction of Florence Marsh.

The Tuesday Musicale gave a morning recital in the Y. W. C. A., Jan. 18, the program being presented by Ruth Schafer Bennett, Mrs. Earle F. Chase and Emily de la Rouché Quisenberry, vocalists; Margaret Mannebach, pianist, and Rufus Mont Arey, clarinetist of the Symphony. Harriet Ingersoll was accompanist and Elizabeth H. Bennett chairman of the day. M. McD.

Detroit Symphony Gives Second Concert in Grand Rapids

GRAND RAPIDS, MICH., Jan. 26.—The second concert of the Detroit Symphony's series of three concerts, was given last evening in the Armory. The program, devoted entirely to modern works, was flawlessly played. Ilya Schkolnik, violinist, was soloist. The series is under the local management of Gertrude Baars. E. H.

Club Hears Lanham in Tennessee

NASHVILLE, TENN., Jan. 25.—Mr. and Mrs. Thomas Wade of Pulaski were the hosts recently of McCall Lanham, baritone of New York. During his visit, the members of the Musical Research Club of Pulaski had the privilege of hearing him in recital. Mr. Lanham has studied extensively with leading teachers of America and Europe. His chief master was Sbriglia, but he also coached for three years with the late Jules Grainer of the Paris Conservatoire. He is now connected in a teaching position with the American Institute of Applied Music. His Pulaski recital proved him gifted not only as a singer but also as a pianist, for he played his own accompaniments in brilliant style.

Cecil Arden Sings on Ottawa Symphony Program

OTTAWA, CAN., Jan. 28.—The Ottawa Symphony scored another success with their latest program, which was heard by two crowded houses Jan. 20 and 21. The attendances are a gratifying indication that the public is fully aware of the splendid work of the orchestra. Donald Heins, director, is to be highly commended for attempting the more elaborate symphonic works of the masters. The assisting artist, Cecil Arden, contralto, was heard in a conventional program, but her fine voice gave pleasure and she was recalled several times. H. T.

Helen Jeffrey Acquires a "Strad"

Those who hear Helen Jeffrey at her next recital in Carnegie Hall, on Feb. 18, will discover that she is now the proud possessor of a new "Strad," one of the finest that have recently been offered for sale.

Josephine Rosensweet, sixteen-year-old pianist, who made a successful debut with the Chicago Symphony, on Dec. 30, has returned to New York to resume her studies with Ernest Hutcheson.

Singers Appear for Watercolor Club

Eva Gauthier, Marie Stoddard and Marguerite Fontrese were the singers featured on an interesting program which was given at the New York Watercolor Club the afternoon of Jan. 26, before a large gathering. Courtenay Foote, well known as a stage and screen actor, gave a welcoming address.

Christine Burnham, pianist, who will be heard in her first New York recital at Aeolian Hall, Feb. 8, was a pupil of Rafael Joseffy.

PIETRO CIMINI

Italian Conductor of Chicago Opera Ass'n

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Costanzi—Roma
Reggio—Parma
Narodin Dom—Petersburg
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Teatro Municipale—Odessa



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HERMAN DEVRIES,
Chicago Evening American.

"Mr. Cimini brought out the beauty of the music with a master's hand. It may be that we shall have an opportunity to grow familiar with this noble work since we have in our own company artists who can cope with it."

KARLETON HACKETT,
Chicago Evening Post.

"Mr. Cimini conducted with enthusiasm as well he might."

HENRIETTE WEBER,
Chicago Journal of Commerce.

"We must now step aside from reviewing the work of the artists to devote a well-merited paragraph of praise to Maestro Cimini, who conducted in virtuoso style last night. He unfolded the score with a superb sense of dynamic values, made the orchestra glow and surge and sing—and besides, know how to support the singers without drowning their voices. "He was accorded warmest applause after the second and third acts. Each time he appeared modestly and reluctantly with the artists."

HERMAN DEVRIES,
Chicago Evening American.

January 17, 1921.—"OTHELLO."
"Cimini conducted capably."

MAURICE ROSENFELD,
Chicago Daily News.

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Los Angeles Morning Tribune: Mr. Skibinsky ranks among the highest of the Slavic school.

Cincinnati Commercial Tribune: His playing was a piece of art rarely heard in this city.

Spokane Spokesman Review: Skibinsky uses his violin with dashing, careless confidence, energy, true intonation and marked facility.

Cleveland Plain Dealer (by I. H. Rogers): Noteworthy among his compositions are an expressive Berceuse, and dashing and virile Caprice Humoresque.

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"Miss Morisson makes clever use of her material. She is vivacious, puts spirit into her singing and catches the composer's meaning."—The World, Jan. 10, 1921.

"Her audience listened with pleasure to a program which was composed, in the major part, of French numbers."—The Morning Telegraph, Jan. 10, 1921.

"The singer displayed temperament in her renditions."—N. Y. Times, Jan. 10, 1921.

"Gladice Morisson, a soprano with a pretty voice, gave a recital of songs."—Eve. Telegram, Jan. 10, 1921.

"Miss Morisson was charming and her personality counted for a good deal."—The Sun, Jan. 10, 1921.

"She has qualities of vivacity and sparkle that may well win her public attention."—Brooklyn Daily Eagle, Jan. 10, 1921.

Hugo Boucek Concert Bureau

1400 Broadway, New York



Photo
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ARTHUR MIDDLETON

The Great American Baritone

WHAT SAN FRANCISCO THOUGHT OF HIM

Appearance Jan. 2, 1921

"The Metropolitan bass-baritone is an artist of the stamp of Bispham, both vocally and histrionically. Middleton has a rich, resonant voice, and in his way of handling it flourishes the sound tradition of oratorio. That is partly character and partly art. The character showed itself in the fine gravity and authority of the man, the art in his just delivery of the Handel roudades.

"Equally impressive was the singer's delivery of Beethoven's 'Nature's Adoration.' The famous 'Largo al Facotum' from Rossini's 'Il Barbiere' was a tour de force. Mililoti's 'Povero Marinar' was admirable for the justness of its sentiment.

"It was a fine recital."—*Examiner*.

"The greatest baritone since David Bispham was in his prime.

"Middleton has no essential lacking in his vocal equipment which is possessed by the artist of first rank. He has an abnormal quantity and control of breadth, a warm, sympathetic tone, delightfully distinct enunciation, marked dramatic ability, and a voice trained to that point where it can answer adequately to any demands the singer's emotions may make upon it.

"Middleton is above all a heman's singer. There is not the slightest trace of the feminine or the sentimental about him. There is a tenderness in his singing at appropriate moments, but it is the tenderness of a strong man. Rugged in build and feature, he has a tremendous volume of tone at his command, which he can employ with effectiveness in the simple but difficult Handelian air, the appealing negro folk-song or the roaring ballad.

"The concert was without flaw and has set a standard in baritone recitals which fellow singers will have to hustle to equal."—*Bulletin*.

"Arthur Middleton scored a huge success. He appears to sing for the pure love of singing, and his voice simply captivated the audience with its wide range, wonderful clearness and sympathetic qualities, which he had under the fullest control of perfect artistry.

"He had to give an encore for each group.

"Middleton may feel sure of a hearty welcome whenever he may be able to return."—*Call and Post*.

**FOR FEW REMAINING OPEN DATES THIS SEASON
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Edison Records

"Educate the Parents of Pupils"

Then, Says Manfred Malkin, of the Malkin Music School, Pupils Will Have Guidance in Home Practice — Admitting the Parents to Lessons

IT is as important for a music school to educate the parents of its pupils as the pupils themselves, especially when the student-body has a large element of children."

Manfred Malkin, director of the Malkin Music School, has adopted several novel policies in developing his school to a novel degree of success, and this of educating the parents is not the least among them. Every Sunday afternoon a concert is given at the school by Mr. Malkin's teaching staff, in which he is proud to number musicians who are good soloists as well as teachers. To these concerts not only the pupils but the pupils' parents are invited. From time to time, Mr. Malkin also gives brief talks to the parents, showing them how to guide their children's practice. For purposes of practical demonstration they are even encouraged to attend their children's lessons.

Guiding the Elders

"At these lessons," Mr. Malkin says, "I personally often like to play a number which I have assigned to one of my pupils and then have him repeat it. The parent can then readily see the errors of the pupil, and I can give definite answers to definite questions as to how to correct those errors. In young pupils especially there is a tendency to move the entire hand in striking a new note; drawing the parent's attention to this, for example, so that he or she is in a position to criticize the child intelligently when he makes the same mistake in his practising at home, often greatly aids the teacher's work. The true test of pedagogy is not the achievements of the gifted pupil but the progress to which the poorer pupil is stimulated. Our effort in this school is not simply to train our pupils technically, but to give them a firm basis of musical knowledge and to awaken the imagination. Every pupil, from the very smallest child, is instructed in the rudiments of musical theory. On Thursday evenings we have classes in ensemble playing. On Monday evenings I personally hold a class lesson for all



Manfred Malkin, Pianist, Head of the Malkin Music School

the piano pupils of the school. At this lesson I invite the pupils to offer criticisms, on points of poetic interpretation as well as on matters of technique. Another special feature is chorus singing for 250 of our youngest pupils at one o'clock on Sunday afternoons.

"The biggest single item in this program of interesting and instructing parents and children together is the concert which we shall give in Carnegie Hall, free to the general public, on the evening of May 8. There will be numbers for piano, violin, cello and voice on the program. A violin ensemble and the children's chorus will be heard as well as the soloists. Such a concert is not an absolute innovation in our work, for we gave one seven years ago. Since then, however, the school has grown immensely. Next season we shall open two or three branches to accommodate the large number of applicants for instruction."

D. J. T.

Four Lenten Recitals by Miss Cady

Harriette Cady, New York pianist, is giving a series of four Lenten recitals, occurring respectively Feb. 10, 17 and 24, and March 3, in the residences of Mrs. D. R. MacIver, Mrs. Benjamin Nicoll, Mrs. A. B. Hepburn and Mrs. H. McK. Ferriday. Her programs are entitled "Clavecin and Harpsichord," "Chopin," "Russian-Spanish" and "Wagner-Liszt."

Klamroth Lectures for Schola Cantorum

On the evening of Jan. 19, Wilfried Klamroth, well known as a vocal teacher, gave his second lecture before the Schola Cantorum. He gave an outline of the mechanism of the voice and explained many interesting and little-understood terms. The voice as an instrument, correct breathing, differences in voice quality and the so-called registers were among the matters which he particularly discussed.

Southern Musical Bureau of Norfolk, Va., Files Bankruptcy Petition

NORFOLK, VA., Jan. 31.—The Southern Musical Bureau filed a petition in bankruptcy in the Federal Court on Jan. 27 with liabilities of \$25,259.73 and no assets. Forty-six claims were listed as unsecured aside from 657 persons listed as holders of unexpired season tickets. Of this total 223 persons are of Norfolk and 434 of Richmond.

Zimbalist and Amato Assist at Chorus of Trenton Teachers

TRENTON, Jan. 25.—At the second annual concert of the Trenton Teachers' Chorus, Efrem Zimbalist and Pasquale Amato were presented as soloists. The concert took place at the Arena, nearly every seat in the auditorium being filled. The artists were recalled again and again. Emanuel Balaban was at the piano for Zimbalist, and William Tyroler acted as accompanist for Amato. The work of the Teachers' Chorus showed the

result of thorough training. Adeline K. Messerschmitt assisted as harpist. Catherine M. Zisgen conducted admirably and her efforts to bring the best in music to Trenton were greatly appreciated. Joanne Messerschmitt was at the piano. H. T. M.

Nina Koshetz, Russian soprano, has been engaged as soloist with the Minneapolis Symphony in St. Paul, March 3, and in Minneapolis, March 4.

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CINCINNATI NEW YORK LONDON

In Chicago Schools and Studios

Chicago, Feb. 1.

Whitney Tew gave a "Liza Lehmann" At Home in his studios recently. Mmes. Leila Bari and Colbran-Melius alternated the soprano and contralto solos, and Harold Harcourt and Sidney Ellstrom similarly treated tenor and bass numbers, the object being to illustrate Mr. Tew's teaching that voices can be adapted to high or low work with equal facility. Gertrude Clark also contributed to the program.

Advanced piano and violin pupils of the American Conservatory gave a recital in Kimball Hall on Jan. 22. Jacqueline Etter, Mildred Warner, Leo Braverman, Sylvia Weinstein, Armand Roth, Sophie Feldman and Jacob Han-neman were heard. Elizabeth Smith, pupil in the vocal department, has been added to the faculty of Straight University, New Orleans, La. James Luchansky, also a pupil in the vocal department, has joined the quartet of the First Baptist Church, Chicago. Frank Parker, baritone, member of the faculty, was soloist at a concert given in Hyde Park Baptist Church.

Delphine Klockman, pupil from the vocal department of the Chicago Musical College, is conducting a large and successful class at Taylor, Tex. Elva Russell has been engaged to teach at Bethany College, Topeka, Kan., succeeding Margaret Poindexter.

The department of dancing gave a diversified program in the Zeigfeld Theater Saturday morning, the following appearing: Bertine Glenn, Bernice Gest, Mildred Gordon, Jane Moist, Fern Anderson, Essie Collens, Elizabeth Glenn, Anne Citterman, Alice Flanigan, Vivian Glenn, Irene Monroe, Evelyn Feyreisen, Shirley Klein, Esther Bradford, Libbie Bisco, Cyril Loeb, Weldon Whitlock, Evelyn Blumenthal, Sylvia Blumenthal, Helen Philip, Helen Brown, Danett Mul-way, Florence Pass, Elizabeth Richards, Delores Mulvey, Ruth Winters, Evelyn Shorr, Pearl Eisenstein, Naomi Goldblatt and Margaret Babcock.

M. A. M.

Girls' Glee Club Heard in Fine Program at Madison, Wis.

MADISON, WIS., Jan. 22.—The first of the season's concerts of the University Girls' Glee Club, Dr. Charles H. Mills, director, drew an appreciative audience to Music Hall on Jan. 19. Solos by

Winifred Collier, Marie McKittrick, Katherine Keene and Helen Dickinson were admirably interpreted. The assisting artist, Leon Iltis, contributed carefully chosen compositions, and had to respond to insistent demands for encores. Herdis Hansen was accompanist for the club. Marion E. Phelps, Sylvia Rosenberg, Dorothy Eaton and Frances Beecher, violinists, gave assistance. Dr. Mills, director of the University School of Music, organized the club and he has succeeded in developing his forces until a high degree of excellence has been attained. A. S.

HOFMANN APPEARS IN PHILADELPHIA BENEFIT

Pianist Gives Recital to Aid Settlement —Maximilian Rose, Violinist, Makes His Début

PHILADELPHIA, Jan. 22.—Josef Hofmann gave one of his now very rare recitals here in the Foyer of the Academy of Music on Monday and achieved a distinct triumph. He gave a remarkable program in a remarkable way, the proceeds being for the benefit of the Settlement Music School, established and endowed by Mrs. Edward Bok in honor of her mother, the first Mrs. Cyrus H. K. Curtis. Mr. Hofmann gave a markedly individual performance, touched with real genius, of the "Appassionata" Sonata. He also played numbers by Debussy, Liszt, Chopin, and Rubinstein, as well as a group by "Dvorsky," the name under which he elects to compose. The last group included two interesting works, "East and West" and "Sanctuary," both notable for the modernity of the harmonization. There was a large audience.

Arthur Judson brought to attention Maximilian Rose, a most interesting young violinist, who has much technical finesse, a good tone and many valid assets as a player. At his concert in the Academy of Music he played the Mendelssohn Concerto and a variety of smaller numbers. W. R. M.

Mme. Valeri Not to Teach in Chicago Next Summer

Announcement has just been made by Mme. Delia Valeri, vocal teacher, of New York, that she will not teach at the summer school of the Chicago College of Music, this coming summer as was announced. Mme. Valeri has not definitely decided on her summer plans.

MIDDLETOWN, CONN.—George P. McCoy, New York organist, has brought suit for damages of \$5000 against the city of Middletown for injuries sustained last year when he fell on a slippery sidewalk.

STELLAR NAMES FIGURE IN CHICAGO OFFERINGS

Ganz, Hofmann and Kubelik Present Recitals Before Large Audiences in Week

CHICAGO, Jan. 24.—Rudolph Ganz gave a piano recital at Kimball Hall, yesterday afternoon, in a manner to arouse admiration from pedagogues and students alike. Large delegations of both branches were in his audience. Two sonatas, the Beethoven in A Flat Major and the Chopin in B Minor, were the main numbers. There was also a group of shorter Chopin works, four works from the pen of the soloist himself, and two compositions by Liszt. Ganz is an admirable player, and never was it more apparent than on this occasion. His performance was musicianly, restrained, and, in spite of its pedagogical quality, far removed from academic dryness.

Josef Hofmann's return to the Chicago concert platform after an absence of nearly a year was accomplished yesterday afternoon at Orchestra Hall, through the medium of a Schumann program. The "Etudes Symphoniques" began the list and the "Carnaval" closed it, these two major numbers being separated by half a dozen briefer compositions. It was a remarkable demonstration of how Schumann should be played—sincere, direct, satisfying—with no effort to dazzle the ears of the audience by technical display other than what arose from Hofmann's great and evident enthusiasm for the music. Without in any way "playing to the gallery" he scored a success of large dimensions.

The second of Jan Kubelik's violin recitals took place at the Auditorium yesterday afternoon, the first having been played at Medinah Temple early in the season. The Kubelik name was enough to attract a large audience. He played the Wieniawski D Minor Concerto, a group of shorter numbers, Sarasate's eighth Spanish Dance and the Paganini "Campanella." In addition the audience called upon him for a number of encores. His accompanist, Pierre Augieras, was heard in excellent solo performances of a nocturne and valse by Chopin. E. C. M.

Mary Jordan Soloist with Troy Vocal Society

TROY, N. Y., Jan. 19.—The Troy Vocal Society gave its mid-winter concert last night in Music Hall, with Mary Jordan, contralto, as assisting artist. It was the first appearance of the society under the baton of William L. Glover, and marked improvement was noted. The opening number was Chadwick's "Song of the Viking," followed by a group of Scotch popular melodies. The closing number was Dudley Buck's "King Olaf's Christmas," with incidental tenor solo by George Reynolds and baritone solo by Fritz J. Beiermeister. Miss Jordan offered "O, Don Fatale," from Verdi's "Don Carlos," and a group of Negro Spirituals by Burleigh, two of which, "Deep River" and "The Woods of Finvara," were dedicated to her by the composer. H. Townsend Heister was the accompanist. W. A. H.

Give Successful Joint Recital at Ursinus College

COLLEGEVILLE, PA., Jan. 17.—John Richardson, violinist, a pupil of J. W. F. Leman, Philadelphia violin teacher and conductor of the Steel Pier Symphony at Atlantic City, N. J., and Amy Brumbach, mezzo-soprano, were heard in a recital given under the auspices of the Collegeville Orchestral Society at Bomberger Hall, Ursinus College, on the evening of Jan. 15. Mr. Richardson was given an ovation for his artistic interpretation of Wieniawski's D Minor Concerto and groups comprising works of Chaminade-Kreisler, Saint-Saëns, Sarasate, Kreisler and Tartini-Kreisler. Miss Brumbach sang charmingly songs of Spross, Lemont, Flégier, d'Hardelot and Arditi and "Una Voce Poco Fa," from "The Barber of Seville." Cecil Richardson was the accompanist.

Jules Falk and Clarence Fuhrman Give Joint Recital in Wilmington

WILMINGTON, DEL., Jan. 10.—Under the auspices of the Nurses Alumni Association of the Physicians' and Surgeons' Hospital a concert of much inter-

est was given before a capacity audience by Jules Falk, violinist, assisted by Clarence Fuhrman, pianist, in the New Century Drawing Room on Jan. 8. Mr. Falk offered a well chosen program, which included Wieniawski's D Minor Concerto and groups of numbers by Dvorak, Burleigh, Elgar, Cartier, Zeckwer, Schumann-Auer and Hubay. Mr. Fuhrman gave works by Gluck-Brahms and Chopin. Beethoven's F Major Sonata for violin and piano, charmingly played by both soloists, opened the program.

MILWAUKEE HEARS NOVAES

Art of Pianist in Local Début Compels Admiration

MILWAUKEE, Jan. 29.—Guimar Novaes, making her first appearance here, delighted an audience that crowded the Pabst Theater. The recital was given in the Twilight Musicales course under the auspices of Margaret Rice.

Miss Novaes is a surprise in many respects. Perhaps it is the simplicity, the emphasis on music and suppression of self that make her playing so attractive.

Miss Novaes opened with the Chopin B Minor Sonata and closed with Liszt's Tenth Rhapsody. The latter was a monumental affair with unique pedal effects. MacDowell's "Witch's Dance" was a marvel of crisp clarity. Miss Novaes holds her audience as few pianists of the present day can. C. O. S.

Harrisburg Chorus Assisted by Caryl Bense in Concert

HARRISBURG, PA., Jan. 21.—The Apollo Male Chorus of Harrisburg, under the direction of John W. Phillips, gave a concert at the Chestnut Street Auditorium on last Tuesday evening before an audience of 1600. Caryl Bense, soprano, was the assisting artist, contributing an aria and two groups of songs to the program. Miss Bense was heartily received both by her audience and the members of the chorus.

Lenora Sparkes Admired in Recital at Tampa

TAMPA, FLA., Jan. 17.—Lenora Sparkes, soprano of the Metropolitan Opera, delighted an audience which packed the Tampa Bay Casino last Thursday night. Miss Sparkes is the first singer of stellar importance to visit Tampa this season. Arias from "Tosca" and "Bohème" seemed the most popular of the artist's offerings. Louise Linder was the accompanist and contributed several effective solos. E. S.

Bridgeport Welcomes Hambourg Trio and Alice Moncrieff

BRIDGEPORT, CONN., Jan. 22.—The Hambourg Trio and Alice Moncrieff, contralto, received a great welcome at the last Wednesday Afternoon Musical Club concert at the Stratfield.

Last Sunday afternoon a cordial audience attended the annual concert given by the Schwaebischer Maennerchor. The Beethoven Trio—E. Rhey Garrison, pianist and leader; Carl Larson, violinist; John Patuzzi, 'cellist—Katherine Russell, soprano, and the Schwaebischer chorus of fifty voices contributed the program. E. B.

Ithaca Cordial to Flonzaley

ITHACA, N. Y., Jan. 24.—The Flonzaley Quartet received a cordial welcome from a capacity audience in Sage Chapel, when it appeared here for the first time in six years. The program consisted of works by Schumann, Brahms and Beethoven.

Florence Easton, Paul Althouse and Arthur Middleton have been engaged to sing at the Spartanburg (S. C.) "Quarter Centennial," May 4 and 5.



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America's Oldest Music Club Celebrates Golden Jubilee

Rossini Club of Portland, Me., Passes Fiftieth Anniversary —How Club Was Formed

PORTLAND, ME., Jan. 22.—An important milestone in the musical history of the city was passed when the Portland Rossini Club, said to be the oldest music club in the country, celebrated its fiftieth anniversary, this week. It was in 1868 that five women met together to form a club for their mutual advancement in music, and decided upon its name. In 1871 it had grown sufficiently to be incorporated. At the meeting of women's musical clubs at Chicago in 1893, Mrs. Theodore Thomas established the fact that the Portland Rossini Club was the oldest musical club in the country, a fact the club is very proud of. It was most fortunate in having for its president for twenty-five years such an able and gifted woman as the late Mrs. Emily K. Rand, and at her retirement in 1917, to have selected for her successor, Julia E. Noyes, a most efficient presiding officer.

Last evening the club celebrated its jubilee with a concert and reception. Frye Hall was packed with a brilliant gathering invited for the occasion. Miss Noyes reviewed the achievements of the club and paid tribute to its past leaders. Mrs. Latham True then read a poem, "The Golden Milestone," written for the occasion by Mrs. Stanley T. Pullen, one of the very few charter members still living.

Thomas E. Calvert, writer and critic, read a scholarly paper on the educational value of music. The "Jubel" Overture of Weber was appropriately selected to open the musical program, played by strings and piano and conducted by Mrs. Foster L. Haviland. The special artist of the evening was Arthur K. Hackett, tenor, who sang two groups with excellent taste and diction. His numbers proved so attractive that he had to respond with many encores. A featured number was a duet from "The Prophet," sung by Mrs. Florence Knight Palmer and Mrs. Katherine Ricker Keenan at the Columbian Exposition in Chicago in 1893, when amateur music clubs throughout the country gathered for a great concert. The repetition of the duet on this program recalls one of the most noteworthy events in the club's history. Mrs. Keenan also sang a group of songs. She is always a favorite in Portland, and was enthusiastically applauded. Mary O'Brien, Boston teacher and pianist, a former Rossini member, delighted the audience with her authoritative performances of two Chopin works. Mrs. Sue Winchell Burnett of Brunswick, played 'cello solos. The final number was the chorus, "A Day in



Julia E. Noyes, President of the Rossini Club of Portland, Me.

Arcady," by Harriet Ware with Mrs. James A. McFaul conducting. The accompanists of the evening were Mary Sciders, Mrs. Gertrude S. Davis, Mrs. George J. Akers, and Isabel Forsaith, and Mrs. Hackett played for her husband.

After the concert the officers of the club and the artists received informally. A. B.

Mrs. B. Hadsell Hall to Devote Time Exclusively to Teaching

Mrs. B. Hadsell Hall, contralto and teacher, is fully occupied at her Carnegie Hall studio with pupils of singing and allied arts, including diction and stage deportment for speakers as well as singers. Mrs. Hall received her first lessons from James I. Lalor at Dr. Blodgett's Music School in Boston, doing post-graduate work with Charles R. Adams and oratorio with Fred Robertson, acting with Joseph Proctor and elocution with Leland T. Powers. In 1908, Mrs. Hall went to Paris, studying with Frank King Clark, then assistant to Jean de Reszke, and later with Marchesi and Juliani. On her return to America, she became identified with prominent church choirs in Boston and Cleveland, and was also heard frequently in concert in those cities as well as other musical centers in the East. For the present, Mrs. Hall will devote her time exclusively to teaching.

Theater Club Considers Opera

The annual program devoted by the Theater Club, Mrs. John H. Parker,

president, to the subject of grand opera, was given on the afternoon of Jan. 25 at the Hotel Astor. A full list of music and addresses had been arranged by Mrs. Maurice Lichtmann. The speakers were A. J. Sack, of the Russian Bureau of Information, who spoke on "The Light of Russian Culture"; Dorothy J. Teall of the staff of MUSICAL AMERICA, with "The Drive for Opera" as her subject, and Deems Taylor, the American composer, who sketched "The Coming American Opera." Two of Mr. Taylor's piano numbers were among the contributions of Giovanna de Blasis, and two groups of songs, one of them arranged by Mr. Taylor, and the other, his original compositions, were given by Lillian Ellerbush, soprano, with the composer at the piano. Lillian Fuchs, violinist, was also heard, with Eleanor Mangum accompanying. The guests of honor included Helena Marsh, contralto of the Metropolitan Opera; Leo Levy, founder of the chamber music concerts of the Educational Alliance; Lazare Saminsky, Russian composer, and Katherine Evans von Klenner, president of the National Opera Club.

Nina Koshetz, Russian lieder singer, has been booked to sing this month at Mrs. Willard D. Straight's in New York. She appeared in Cleveland on Jan. 24 in the Morning Musical series and in New York again on Jan. 25 at the Colony Club. On April 8, she is to give a recital in Elmira, N. Y.

LEVITZKI VISITS TORONTO

Pianist Favorably Received in Recital— Local Ensemble Gives New Work

TORONTO, CAN., Jan. 20.—Mischa Levitzki, the pianist, was favorably received when he appeared at Massey Hall on Jan. 17, in recital, under the local management of I. E. Suckling. The program was well balanced, beginning with a formal sonata and progressing through Schumann, Chopin and Tchaikovsky compositions to the Liszt "La Campanella." The evening was a delight to those present and Levitzki is sure of a warm welcome on his next visit to Toronto.

The chamber music concert at the Canadian Academy of Music on Jan. 15, was attended by a large audience. The Academy String Quartet was heard to advantage in the Beethoven Quartet in G, Op. 18, No. 2. One of the features of the evening was the first performance of a new sonata for viola and piano composed by Luigi von Kunits, leader of the quartet. The sonata was well played by Mr. von Kunits, assisted by Frank Welsman at the piano. John Detwiler, baritone, pleased the audience in a variety of songs. A. J. B.

John Meldrum, the pianist, will give his second New York recital at Aeolian Hall on Feb. 25. On Feb. 15 he is appearing in Buffalo, his home city.

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BOSTON IMPRESSED BY STOCK'S MEN

Chicago Symphony Excites Admiration—Recital by Mr. Reuter

BOSTON, Jan. 25.—It is refreshing to hear the different orchestras that have been visiting Boston. Each is an interesting musical personality, both in composite body and in individual conductor. Each contributes its distinctive gifts which are enjoyed without stirring invidious comparisons. We have had three memorable visits from Mr. Toscanini and his orchestra. On Jan. 24, the Chicago Symphony, after a long absence, paid us a welcome visit at Symphony Hall. Frederick Stock, the conductor, arranged the following program: Mozart, Overture to "The Magic Flute," Rachmaninoff, Symphony, No. 2, E Minor; Bax, Symphonic Poem, "The Garden of Fand" (first local performance), and Wagner, Prelude and "Love's Death" from "Tristan."

Mr. Stock's orchestra plays with the assurance and repose of a finely drilled organization. It shows a gratifying responsiveness to the wishes of the amiable conductor, whose broad and sweeping style of conducting assumes the aspect of paternal guidance. Its tonal body is mellow, rich, euphonious, and of that distinctive quality which establishes its individual identity.

Mr. Stock is a serious musician who interprets seriously. Not a trace of the sensational mars his nobility of manner.



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Whether in the delightful music of Mozart, or in the surging and intensely dramatic music of Rachmaninoff or in the fanciful creations of Bax, or finally in Wagner's impassioned utterances, he lends to his expositions a dignity and seriousness of conception which are admirable.

A large audience greeted Mr. Stock and his orchestra. Mr. Malkin, formerly 'cellist with the Boston Symphony, was applauded on his appearance. After the symphony of Rachmaninoff, the conductor and orchestra were tendered an ovation that must have convinced them that Boston audiences can be sympathetic and demonstrative.

Rudolph Reuter gave a piano recital

ARTIST VISITORS FILL BUFFALO'S SCHEDULE

Miss Novaes, Mary Jordan, Cortot and Others in Programs—Local Events Claim Interest

BUFFALO, Jan. 23.—The past week was a crowded one musically. The outstanding event *par excellence*, was the re-appearance of the young Brazilian pianist, Guiomar Novaes, presented by Mai Davis Smith in her subscription series, Jan. 18. Miss Novaes's playing was the spirit of music epitomized. Mary Jordan, the New York contralto, who also appeared, made an excellent impression in her song groups, displaying a voice of fine quality. Stella Barnard proved an efficient accompanist.

The Guido Chorus of male voices, under the direction of Seth Clark, began its seventeenth year by giving a concert of more than ordinary interest, Jan. 19. Reduced in membership to forty, the chorus represents the best vocal material in Buffalo. In tonal beauty, style and spirit the singing reached a high mark. Mabel Beddoe, contralto, a routinized singer, with her vocal resources well in hand and with a keen sense of musical values, was the soloist. Her reception was cordial. Alice Trott played the accompaniments for the singer and

at Jordan Hall, on Jan. 25. His program comprised a Chopin group, a Brahms group, Dohnanyi's "Winterreigen," Borowski's Prelude in A Flat, Busoni's "Christmas Eve," A. Walter Kramer's "Improvisation," Marion Bauer's "The Tide," Liszt's "Sursum Corda" and "Au Bord d'une source," and Rubinstein's Etude in C. Mr. Reuter is unquestionably an excellent pianist. He plays with the masterful assurance and poise of the seasoned artist. Besides possessing a tremendous technique, free from any signs of straining or exertion, he can boast of a beautiful and mellow tone and a finely controlled range of dynamics. When adequate technique and artistic temperament go hand in hand, as in the case of Mr. Reuter, a successful performance is the inevitable result. H. L.

W. J. Gomph for the chorus. Mr. Clark received an ovation at the end of the program.

The third artist presented by the Duo-Art Company was Alfred Cortot, the eminent French pianist, who gave a remarkable exhibition of skill and musicianship on Jan. 20.

Ethel Newcombe, pianist, who has the master classes of the recently established Buffalo Conservatory, presented an interesting recital program in Townsend Hall, Saturday evening, before an appreciative audience.

A charming program by local musicians was given at the Chromatic Club, Jan. 15. Lillian Hawley Gearhardt in piano solos gave an excellent account of herself, while Mrs. Ryan, in song groups, displayed a pleasing voice and nice enunciation. Ethyl McMullen was a proficient accompanist.

The Rubinstein Club under the direction of Mary M. Howard, submitted a program before a delighted audience Thursday morning. Florence Reid, a local contralto, sang charmingly.

The municipal concert, Jan. 16, drew the usual large audience. John Lund's orchestra was much enjoyed and Edna Luce, soprano, and Laurence Montague, organist, did excellent work.

F. H. H.

New York Symphony Presents Program at Oberlin Conservatory

OBERLIN, OHIO, Jan. 21.—In a program composed entirely of numbers familiar to the audience, the New York Symphony gave the fifth artist recital of the Oberlin Conservatory of Music series, Saturday evening. As the orchestra had played in the afternoon in Cleveland under Damrosch, the Oberlin concert was directed by Willem Willeke. The student audience received with marked cordiality a program that included Grieg's "Peer Gynt" suite, Beethoven's Fifth Symphony, the "Freischütz" Overture and the Liszt "Preludes." F. B. S.

Ridgewood Cecilia Club Hears Pangrac in Recital

RIDGEWOOD, N. J., Jan. 10.—Francis Pangrac, baritone, sang with marked success before the Cecilia Society on the evening of Jan. 8. His program included works of Smetana, Dvorak, Bendl, Novak, Friml and a group of Czech and Slovak folk songs. Mme. Vojackova-Wetche was an efficient accompanist. She also gave a talk on Czech-Slovak music.

Present Tollefsen Trio in Third of Augusta Series

AUGUSTA, GA., Jan. 22.—A fine program was that offered by the Tollefsen Trio on Jan. 18, at the Grand Theater. The ensemble in all its numbers gave evidence of able musicianship. Mrs. Tollefsen displayed a sureness of touch in numbers of Leschetizky and Liszt. Paul Kefer was thoroughly enjoyed in all of his offerings. Rubin Goldmark's "Call of the Plains," played

by Carl Tollefsen, was interpreted in finished style. These artists were presented by W. P. Manning. H. P. C.

Sing "Messiah" in Newburgh

NEWBURGH, N. Y., Jan. 25.—The vested choir of 100 voices of Trinity Methodist Church, under the direction of John W. Nichols, recently gave a production of Handel's "Messiah." The soloists were Marie Stapleton Murray, soprano; Marion Cargen, alto; Judson House, tenor, and Frederick Patton, baritone. Mrs. C. K. Chatterton presided at the organ.

Arthur Middleton has been engaged to sing *Ramfis* and the *High Priest* in "Aida," May 21 at the University School of Music, Ann Arbor, Mich.

Ohio Organists Meet

COLUMBUS, OHIO, Jan. 26.—The Central Ohio Chapter of the American Guild of Organists held its annual meeting and banquet, in Columbus, Monday evening. Rowland W. Dunham, dean of the chapter, was toastmaster. Speeches were made by G. G. Graybill of Westerville (Otterbein University); Herman Ebeling, Mrs. Wilbur Thoburn Mills, Bertha Brent and Helen Frances Mohr, all of Columbus. E. M. S.

French Conductor Lectures in Chicago on Music of His Country

CHICAGO, Feb. 1.—Menri Morin, French conductor of the Chicago Opera Association, prior to leaving Chicago lectured on French music before the Circle Français, and also before the Friends of Opera, at the Arts Club. The first lecture was in French. M. A. M.

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Building of Political Education League Seats 1500 — Exceptional Acoustics a Feature — Embodies Latest Architectural Ideas — Is Available for Concerts and Lectures—Policy of League and Conception of the Project

WHEN the Town Hall in West Forty-third Street was opened on Jan. 12, a cherished ambition of the League for Political Education, the organization responsible for the construction of the new building, was written down as realized. Musicians and music-lovers will hail the achievement with gratification, for it adds to the list of New York concert halls an exceptionally fine auditorium, with admirable acoustic properties and a seating capacity of 1500.

The building embodies the latest architectural features for lecture and concert hall. There are two sections in the auditorium—floor and balcony. The plans did not provide for boxes, but, as in the case of Aeolian Hall, a series of loges front the balcony chairs. In addition to the regular seating provision for 1500 persons, some 150 may be accommodated on the stage, and there is sufficient space at the back of the balcony seats for 100 standees. No pillars or supports interfere with the audience's view of speaker, singer or orchestra. Wide and convenient aisles, and roomy, comfortable seats are features which have been given careful attention. Swing doors have been placed at the beginning of each aisle with the object of eliminating disturbing noises, and as soon as a program begins these doors may be closed to prevent late-comers from interfering with the enjoyment of persons already seated.

Acoustics are Noteworthy

The acoustics are pronounced to be as perfect as experts can make them. The counsel of the late Professor Sabine, of Harvard, who was recognized as the foremost American authority on the subject, was sought and followed. The indirect lighting system has been adopted, but stately direct lighting fixtures have been provided also. Heat is supplied through many well-distributed openings, and the entire system has been installed to maintain an evenness of temperature.

Until the property is wholly free of debt, the hall will be rented on a commercial basis for concerts, lectures and meetings on week-day afternoons and evenings, and Sunday mornings, afternoons and evenings. The regular lectures of the League fill all week-day mornings from the first of November to the middle of April, and the League, like other organizations, pays the rental out of current funds. The League, the Economic Club, the Civic Forum, and the newly organized Town Hall Club will also pay rental at the regular rate for office space in the building. It is esti-



Interior of the New Town Hall Erected in West Forty-third Street, New York, by League for Political Education. The Opening of This Building Makes Available Another Auditorium for Concerts

Photo by Drucker & Co.

mated that the income will be sufficient to meet all maintenance expenses, and as the indebtedness is decreased the time available for the public use of the hall will be increased. When the hall is entirely cleared of debt it will be managed wholly for the public advantage.

The policy of the League is that the hall and the organizations connected with it shall be devoted to the defense, perpetuation and improvement of American institutions through civic education. The hall is designed to be a center of public meetings of all kinds relating to the general welfare, without regard to sex, race, creed, party or condition of life. Its management will be quite free from

political control or influence and from sectarian or party bias.

The League was formed twenty-six years ago by a group of six women. The object was to keep members abreast of current events, and drawing-room meetings, at which prominent speakers delivered addresses, were held weekly. From the original small coterie the organization has grown until it has a membership of 7000. Nearly twenty years ago the need of a centrally located hall was felt. The first suggestion for the building came, with a gift, from Mrs. William H. Bliss in 1912. A year later Mrs. Bliss made a second contribution of an amount so substantial that the project assumed

tangible form. The Societies Realty Company was formed, and in May, 1914, was incorporated. A Real Estate Advisory Committee—Alfred E. Marling, chairman; Walter Stabler, William H. Wheelock, Robert E. Simon, Joseph P. Day and Trowbridge Hall—selected the site, which was purchased in June, 1917. A building loan of \$400,000 was placed. McKim, Mead and White were chosen to be the architects, and construction began July 14, 1919. The cornerstone was laid by Col. Theodore Roosevelt, Jr., Jan. 24, 1920. The opening exercises commencing Jan. 12 last, extended over several days, and representative citizens participated.

HEAR PROVIDENCE CHORUS

Masonic Choir, Under Shawe, Gives First Concert—Boston Forces Heard

PROVIDENCE, R. I., Jan. 26.—A new choral organization, the Masonic Choir, under the leadership of Loyal Phillips Shawe, gave its first public concert at the Elks' Auditorium, Jan. 20. Recruited from the singing members of local Masonic lodges and at present

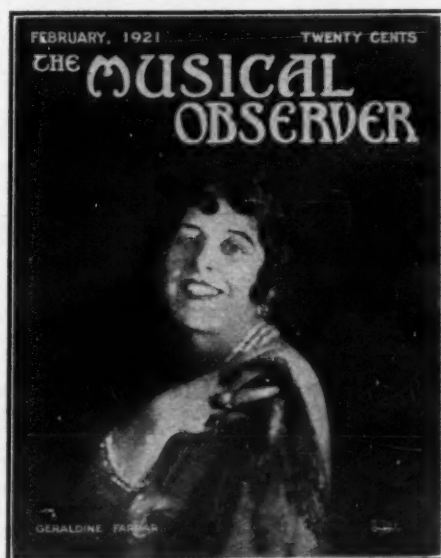
numbering about sixty men, it bids fair, judging by its debut, to take an important place in Providence musical activities. An excellent body of tone and precise response to Mr. Shawe's wishes were noticeable in the songs offered. Mabel Hirst, a promising local soprano and pupil of Mr. Shawe, assisted as soloist and scored in an operatic selection and songs.

The Boston Symphony with Richard Burgin, concertmaster, as soloist, played

at Infantry Hall last evening. Mr. Montoux offered the Beethoven First Symphony and Liszt's "Tasso." Mr. Burgin won several recalls after his brilliant playing of the Brahms Violin Concerto.

The University Glee Club, Berrick Schloss conducting, began its tenth season, Jan. 21, with Ada Tyrone, soprano, of New York, soloist. There was a big audience which gave both chorus and assisting artist a fine reception.

A. P.



GERALDINE FARRAR

In the February MUSICAL OBSERVER

DISCUSSES "SELF ANALYSIS OF VOCAL AND OPERATIC CAREER IN THE SINGING ACTRESS"

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Where Opera Singers Often Fail
Lending Color to Operatic Characterization
Marguerite versus Zaza (illustrated)
Carmen and the Goose Girl (illustrated)
Other Interesting Operatic Roles (illustrated)

If you are studying voice, if you want to be a concert singer, or if you have aspirations for the opera stage, or if you are a vocal teacher, you cannot afford to miss this unusual article.

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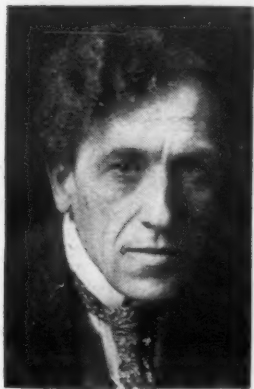
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NEW MUSIC: VOCAL AND INSTRUMENTAL

Gustave Ferrari Harmonizes Anew the Old French Songs

"Refrains de France" (G. Schirmer) is the title of one of the most beautifully prepared books we have seen in a long time. The publishers have appreciated the fact that the contents were altogether unusual and so they have issued the album in *de luxe* manner, with fine reproductions of old plates by Daubigny, Steinheil, Blanchon, Trimolet and Pinot. And Gustave Ferrari, who has long been known as a master in the field of folksong harmonization, has harmonized anew some twelve or thirteen of those lovely French songs, that all musicians, as well as music-lovers, hold close to their hearts.



Gustave Ferrari

Mr. Ferrari has taken a middle road in his harmonizations of these melodies. He has not followed the old-fashioned, who write what Cyril Scott calls the "Mendelssohn and water" kind of accompaniment; nor has he done what Béla Bartók has done in his Hungarian and Roumanian folk-tune settings, in which you are lucky if you can find the folk-tune! He has rather set forth the spirit of the tune in a lovely accompaniment, employing all the resources of his musicianship and at the same time always keeping the scheme natural, clarifying it with his fine taste and discrimination. "J'ai du bon tabac" is a case in point, exquisite part-writing, simplicity itself, yet distinctive. And the familiar "Ah! vous dirai-je, maman?", the wistful "Au clair de la lune," "Nous n'irons plus au bois," "Sur le pont d'Avignon"—these are but a few of the gems in this volume of treasured French melodies made more beautiful by the distinguished art of Mr. Ferrari.

As these songs are presented here they may be sung in concert and in the home. The accompaniments of Mr. Ferrari score again in that they may be played by amateur pianists because of their freedom from technical problems, and also by professionals, because they contain those subtle and fine things which make them eminently suited for use in folk-song groups on recital programs. *Bravissimo*, Mr. Ferrari!

Contemporary English Songs by Ronald and Kahn

Landon Ronald displays his fluent and pleasing melodic inspiration in "The Moon at the Full" (*Enoch & Sons*) to a text by Helen Taylor. It is quite in his familiar style, vocally effective and musically ingratiating. Keys are issued for high, medium and low voice.

Two songs, "My Desert Bride" and "Night of the East" (*Enoch & Sons*), show us what Percy B. Kahn, known in this country as accompanist for Mischa Elman some years ago, is doing in London. The former, "My Desert Bride," is the better of the two songs and indicates a feeling for song composition that is very decided. The other song, "Night of the East," is also pleasing and has a big climax at the close. High and low keys are issued of both songs.

Cyril Scott Writes a String Quartet

New and just off the press comes a String Quartet (*London: Elkin & Co., Ltd.; New York: G. Ricordi & Co.*) by Cyril Scott, the first work in the form that he has done, unless we are mistaken. Unfortunately the

score is not at hand and we have thus been unable to make ourselves as familiar with the composition as we would like to. But from a reading of the parts we are certain that it is a strong work, one in which the personality of this splendid modernist, a modernist with a message, has had a chance to speak convincingly.

There are five movements—you might have known that Mr. Scott would have what in our day is an unconventional number of movements!!!—a Prelude, a Pastorale, a Scherzo, an Elegy and a Rondo Retrospectivo. Here is work for careful study, for the parts are taxing and require an infinite amount of pains in their preparation. Mr. Scott's shifting rhythms, a measure of 2/8 follows a measure of 4/8, followed by five measures of 5/8, etc., make necessary a very carefully worked out ensemble among the four players. Otherwise, no one of them will know where the other three are.

We should like to hear this fascinating quartet from one of our fine ensembles. Will not the Flonzaleys, the Zoellners or the Letz Quartet play it for us in their concerts? It deserves an early hearing.

Aesop Tonalized by Mabel W. Hill

It was last season that "Aesop's Fables" (*J. Fischer & Bro.*) were introduced to us by Eva Gauthier in one of her New York recitals in the musical setting given them by Mabel Wood Hill. The title page of the set reads, "interpreted through music by Mabel Wood Hill." Mrs. Hill has made an album of them, with an introductory page, which may be sung either as a solo or duet. The other seven songs are all for solo voice with piano accompaniment and are very charming musical satires, written deftly and with considerable imagination. They are "The Frog and the Ox," "The Lion and the Mouse," "The Milkmaid," "The Hare and the Tortoise," "The Fox and the Crow," "The Two Crabs" and "The Ant and the Grasshopper." The piano parts interpret the texts very graphically without resorting to any Stravinskian realistics, while the voice narrates the stories admirably.

Mrs. Hill has orchestrated the set. They were given in this form by Joseph Mathieu, tenor, and the Little Symphony, George Barrère, conductor, at the 1920 Lockport, N. Y., Festival. The cycle is dedicated to Miss Gauthier.

Carl Busch Does a New Part-Song for Women's Voices

"Fairy Thrall" (*Oliver Ditson Co.*) is the title of a lovely little part-song for chorus of women's voices by Carl Busch, a setting of a text by Mary C. G. Byron. Mr. Busch has conceived it for three-part women's chorus and piano accompaniment and has written it with that melodic charm and musicianly finish for which he is so highly prized. It is not difficult to sing, for the voice parts move smoothly and naturally.

A "Georgia Cracker" Song By Mr. Lane

Eastwood Lane, whose music is as American as any we know, has done a most typical song in "They've Hung Bill Jones" (*M. Witmark & Sons*), subtitled "a Georgia cracker song." The text is by the well known Frank L. Stanton and is, unlike many of his sentimental Negro dialect effusions, a really vital bit of verse. Mr. Lane has supplied for it a musical background that is most characteristic and that expresses it perfectly. It is a song that belongs in the same class of American baritone productions as Mr. Damrosch's "Danny Deever" and Mr. Whiting's "Fuzzy Wuzzy." We can think of Reinald Werrenrath singing it splendidly.

A. W. K.

Easy to Play, But Worth While Playing

Mendelssohn's "Spring Song," the Godard Berceuse from "Jocelyn" and Gabriel Pierné's dainty little "March of the Tin Soldiers" (*Oliver Ditson Co.*), are all made easy for the violinist in Karl Rissland's transcriptions. Yet, while they are within the technical range of the average player, they have been transferred to the strings with real intelligence and musicianship, and are more effective than their slight degree of difficulty would lead one to suppose.

Piano Works by a Distinguished Polish Composer

Karol Szymanowski, equally considered in his native land as composer and piano virtuoso, is to conduct and play his original works in London this season, and may even come to the United States. His "Variations on a Polish Folk-Theme, Op. 10," and his "Four Etudes, Op. 4" (*Vienna: Universal Edition*) give an idea of his style of writing for the keyboard. The four études are distinctly of the concert variety: the first and second, with much technical elaboration, develop the old rhythmic problem of the apposition of two and three note groups; the third, a threnodic *Andante*, has great sonorous beauty and distinctiveness of theme to recommend it; while the fourth is in the manner of a caprice, very graceful and richly colored chromatically.

The Variations represent a brilliantly pianistic exploitation, in ten movements which run the gamut of technical piano effect, of a not especially interesting theme. That they were written by the virtuoso is evident. As piano music, considered even from a purely technical standpoint, these compositions are very finely wrought, aristocratic in expression, and appealing to the cultivated taste. But the composer has no doubt written other works, which give a deeper insight into his mode of musical thought.

A Piano Morceau of the Maytime

In his "Song of May" for piano (*Theodore Presser Co.*) Francesco B. de Leone has written one of those light, gracious, wordless melodies for the keyboard, whose expressive song quality and easy pianism commend them widely. It is dedicated to A. Walter Kramer and is unpretentiously, tuneful without being commonplace.

A Valuable Contribution to Instructive Piano Literature by Dr. Thomas Tapper

The name of Dr. Thomas Tapper is one to conjure with in the field of musical education, and his Vol. 1 of the "Gotham Piano Books" (*Gotham Edition*), entitled "Nimble Fingers: First Studies in Melody, Rhythm and Meter" (*Schroeder & Gunther*), is admirably adapted to obtain from the pupil a sensitive reaction to these three important factors in his training. It offers the teacher a means of avoiding that tragedy of pianoforte practice which results from the effort to attempt "outward expression when there is no inner perception." The difficulties which rhythm and meter have always presented to the child are obviated by Dr. Tapper's ingenious idea of supplying, from the first pianoforte lesson, an infallible measuring rod in the shape of simple lines of picturesque verse. "The jingle of verse is at once the rhythm and meter of any music which may accompany it," and from it the student "deduces the necessity for metrical sequence of loud and soft beats." Later on this principle may be applied to music unaccompanied by words. Thus, an inner feeling of the fundamental pulse in which the poet expresses himself established, the student goes to the keyboard with some definite perception of what he has to produce. The melody he is to play is merely the coloring of the verse. The child's reaction to melody itself is vocal, and it is an essential part of every lesson at the piano for him. For the benefit of the teacher—who can hardly fail to grasp the value of the idea which Dr. Tapper has so ably developed in the little pieces with interlinear poems contained in his book—a lucid and detailed explanation is given of its application in the "Foreword." And, with his knowledge of the child's reaction to variety, Dr. Tapper makes clear that "this volume is not so large but what it may be completed within a short time, and give way to that infinite delight of all children—a New Book!"

A New Ballet-Pantomime in Piano Score

"Marion," Ballet-Pantomime in three scenes (*Copenhagen: Wilhelm Hansen*), by Paul von Klenau, comes to us in piano score, reduced by Johannes Doebber. While it is impossible to follow the ramifications of its story by means of the title-indications of its dance and other movements, *Marion* and *Henry* appear to be heroine and hero of the pantomime, and since it terminates in a bacchanale, we may presume that it has a happy ending. *Marion*, who is evidently a danseuse by profession, motives some charming waltzes, and other dances, with and without the aid of the ballet; there are capital programmatic tone-descriptions of a game of roulette, "the applause of the public," a violin virtuoso's improvisation (old style), a solo flautist's pipings, a hurdy-gurdy, etc. Throughout Mr. von Klenau's music is light, colorful, with much contrast. It has little imaginative quality to recommend it.

A Dramatic Ballad by Arthur Farwell

Though textually we may have passed beyond portions of Mr. Farwell's song, "Soldier, Soldier," a dramatic ballad for baritone (*John Church Co.*), and though to many it represents a reaction to concepts whose validity has become questionable, there is no gainsaying its musical fervor, and the inspiring swing and movement of its march-rhythm. It is a stirring song-melody, fitly programmatized in the accompaniments, and with an opportunity for *ad libitum* joining in on the part of chorus or audience.

Mountain Moods for the Piano

Fannie Dillon's "Melodic Poems of the Mountains" (*John Church Co.*) present four mood pictures for the keyboard inspired by the Sierra Madre mountains in California. Dedicated to Josef Hofmann, "Heights Sublime," a broad, *Maestoso* movement; "Birds at Dusk," in which the composer has made apt programmatic use of the song-themes of crown-sparrow, mockingbird and quail; the "Harp of the Pines," a quite lovely development of the Aeolian motive in its accepted arpeggio guise; and "Brooklet and Quiet Pools" (*Santa Anita Cañon*), a species of "water-weaving" music of rich chromatic effect, are delightful examples of musical realism colored by individual fancy. The four numbers are none too easy, but well worth knowing.

A Song of Noble Breadth

Mortimer Wilson has written no song which is conceived on a higher plane of imaginative beauty than his "How Sleep the Brave" (*Composers' Music Corporation*). An ideal setting of William Collins's threnody, the noble serenity, the majestic movement of its exalted melody makes it seem the natural flowering-out of a harmonic scheme beneath whose sombre stateliness glows the rich warmth of consolation; we feel in it the quality of that "sweeter sod" which spring returns to deck. "How Sleep the Brave" is emphatically a song amid many, one which stands out.

Another Book of Piano Solos and Duets by Angela Diller and Elizabeth Quaille

"Tunes from Many Lands" (*Willis Music Co.*), a first solo and duet book by Angela Diller and Elizabeth Quaille, is the latest volume to fall in with the series of valuable piano teaching books the collaborators have supplied. Its object is to give piano beginners interesting study material of real musical value, developed along the basis of folk-music. To quote from its preface: "A young student whose taste is trained by hearing and playing beautiful old melodies, will easily develop an appreciation of the masterpieces of music."

A Unique Trio by Arnold Bax

Anything which that individual modernist, Arnold Bax, writes repays examination. He invariably has something to say, whether or no one agree with his medium of expression. His new "Elegiac Trio," for flute, viola and harp (*London: J. & W. Chester, Ltd.*), is a notably fine work. In one extended movement (it runs but eighteen pages in score), it is peculiarly expressive, because of the lovely coloring given the music by the contrasting timbres of the three instruments, and the effective manner in which the melody-bearing woodwind and gut-string instruments are set off by the decorative part for the harp-wires. The trio gains a wider chance of being played because the harp-part is pianistically possible, and it is emphatically worth knowing.

F. H. M.

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Getting a Square Deal for Music from the Editor

Fine Arts Virtually Neglected in Contemporary Dailies While "Sobs" and "Sports" Have Carte Blanche — How to Make the Publisher See the True Light — Making Propaganda En Masse—Music Department as a Daily Paper Feature and How It Works Out—A Heart-to-Heart Talk with an Editor

By Charles D. Isaacson

As a musician, every time you pick up a newspaper you should feel a sinking sensation around the belt. I get it. Especially when I feverishly seek for the music news and turn and turn the pages, and then start all over again, until finally I have found what I want. Only it is not what I want, for there are just a few words to the effect that seventeen concerts were held yesterday and one of them was heard by the gentleman whose initials are crowded close to the period to save space.

As a student of public affairs, this attitude on the part of the newspapers should give you cause for great distress. No musician should be able to rest content with his art given scant attention by the public press. For one who observes readily understands that the newspaper is supposed to reflect the public mentality and the public demand—and that this almost silence is the worst kind of snub at his art. I venture the suggestion that a campaign of silence could wipe out almost any public character, enterprise, man, idea. If the newspapers should ally themselves to carry no further word of William Jennings Bryan, for instance, Mr. Bryan would become part of ancient history and would be confused somewhere in Plutarch's lives. If the sports page should be condensed to the size of the book reviews, some of the national games would be attended by diminishing crowds.

On the other hand, I could make a set

of readers of the most yellow newspapers in America experts on the subject of, ah, let us say, tapestries! How could it be done? I would run a box on page one every day for six months, giving just one fact each day—of course in the dramatic style of the sob-sister reviewer. And in one week, tapestries would be the subject of the hour, and in six months, there would be a craze for tapestries and those who once could spin off the names of all the baseball heroes would be discussing the relative values of Egyptian, Roman and Abyssinian qualities!

Murders vs. Music

But seriously, the newspaper is the most vivid avenue for the development of our art taste. When we examine the average newspaper—aye, practically every newspaper—we see pages and pages devoted to murders, divorces and other unsavory topics. There are vast pages given over to sports, to fashions, to silly cartoons and comics, to advice to the love-lorn and marriage-weary. And a teeny-weeny bit is devoted to fine arts—music, painting, sculpture and good literature and drama. Is that the right analysis of America? I hate to think of my country as being correctly analyzed in that manner. I shudder to personify the United States into a great hulk of a physical body, with a soul and a heart and brain that are so tiny.

With a few notable exceptions, the newspaper and general periodical publishers have no use for music as a subject for editorial material. They don't believe that the general public cares enough for music—that there are many and varied topics of considerably greater public moment—murders, baseball, checkers, moving pictures, cooking, pure food, fashions, football, life in the Cannibal Islands, the doings of pretty chorus girls, arrival of buyers, statements by arriving dignitaries on the way America appeals to them. These all have their place, but why music should be squeezed into a few inches per day during a short season, while sports lengthen out into a full page all year, I can't figure. The poor writer on music worries about his lines, the sport editor stretches out his headlines, increases the size of his illustrations, puts into the page any old squib that comes to him and barely manages to fill. A fight between Boxing Bill and Pulo Em Pete is worth a column a day before and after. A concert by the celebrated pianist in a world-old master program gets a stick next day. The activities of Hy Hawkins, crack new pitcher of the Keokuk team, is cause for editorial perturbations, while the musicians can vocalize and practice from now until doomsday without a peep. Caruso's jewel robbery is worth columns, his most artistic performance worth a stick. It is only when the musician gets into trouble, such as running off with somebody not his wife, or dons a ridiculous attire, such as the gentleman in white who strolled Fifth Avenue, New York, or when Farrar wields a naughty powder-puff in "Zaza" that the newspapers pay attention.

However, I don't blame the newspaper and magazine publishers as much as I do the musicians. Both are at fault, but the musicians have a larger interest in opening the eyes of the publishers than the publishers have in being shown the light!

Make Yourself Articulate!

It's about time that every newspaper publisher heard from his musical constituency in no modest manner.

The baseball fans do not greatly outnumber the musical fans. To be sure the former make more noise. Despite the joy of the game, nothing will ever come out of the diamond to change the fate of nations or improve the culture of the republic. Baseball and its development will do nothing to broaden minds to appreciate the better life which every good newspaper editor is advocating for his constituency.

If you and your colleagues will get together; if you and your co-workers, the manufacturers, publishers, students, listeners, will get together, you can address the local editors and make them listen. The editors will be glad to listen; they are the most open-minded men in the world. They will understand what you are driving at, and if they can see that what you advocate is right and logical, they will work out your ideas and find more points of development than any of us ever dreamed.

How many people can you muster in your community interested enough in development of good music? How many musicians are there in your city? How many teachers? How many pupils of these teachers? How many attendants at concerts? Does the total make any sort

of dent? If you could muster 25,000 in the big cities and a similar proportion in the smaller cities and get them of one mind, ready to support the newspaper that "fell to," any editor would pay serious attention.

If musicians and music-lovers really want space in newspapers devoted to music, they must support the paper that gives the news, by reading it religiously.

Every musician must interest himself in spreading news of music—general news of popular interest—forget for the time being the personal publicity of the individuals. As the world becomes more interested in music, all musicians will profit.

If the editors will show only the same consideration to music as to baseball, millions of new concert attendants will be made in six months! I do not seek the cutting down of sport news but the balancing of art information.

What One Daily Is Doing

I would like nothing better to happen than what has taken place in the New York *Globe*. Music is not being given the same space as sports, but it is on the way!

Along with the regular criticisms of Pitts Sanborn, during the regular music season, the "Family Music" page discusses music from the point of view of the ordinary man of the home. This department runs all year around—formerly it was a weekly insertion. Now it is an every day affair! It is as regular as the sports and the fashions. And it is listed in the features on the front page without fail, no matter what else is taken for granted. It is not an unusual thing for special editorials on music to appear at the top of the editorial page. Every other department carries from time to time some unusual musical idea, written from their point of view. Indeed, I venture to say that it is impossible to read the *Globe* without being given a noticeable dash of musical information. You cannot get away from it—no longer is it a question of finding the squib buried away! This idea is getting close to my humorous suggestion of the tapestries. A box a day! Here is a big department a day. And in addition to the department, if you please, a *Globe* free concert a day in some section of the city further serves

[Continued on page 38]



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Isaacson Tells How to Convert Editors

[Continued from page 37]

to focus minds upon the art. The news stands are placarded with signs calling attention to the musical features in the *Globe*. Indeed the *Globe* has come to stand in New York City for fine art! I am happy to know that the feature has brought thousands of new, steady-fast readers and advertisers for music.

One day, some months ago, due to a tremendous demand for space, the music page of the *Globe* was eliminated—hundreds of letters and dozens of telephone calls came from indignant readers—they do want to read about music. The *Globe* editors realize it, the circulation and business departments realize it. The music department is one of the leading features after the news and general editorial matter.

The *Globe* of New York City has demonstrated the truth of my belief that music should be in the daily press in sufficient space to inform the readers of what is happening and what there is of joy in music.

But how can we multiply the space devoted to music in the newspapers all over the country?

This is the way I would speak to your local newspaper publisher, if I had the opportunity: "If you will give music a larger place in your columns and write about music in such a way as to interest the large public we can show you that it will give prestige, circulation and advertising that would not come otherwise. You want your newspaper to stand for the best. You want your subscribers to be of the better sort. You want them interested in the highest ideals. It affects your advertising to be

able to show that your type of readers wants the arts, is cultured, thinks about his home, and what goes into the home; is more concerned with the interior of his home than the exterior? People who are home-loving want musical instruments, pictures, furniture, rugs, decorations, hangings, books, better houses. Those who don't care about the home are not good buyers for commodities such as we have mentioned.

"Nobody objects to the attention you give to sports, although sports bring you nothing. The revenue derived through the advertising of sports would not pay an office boy's salary. The people who give themselves entirely to sports are not the reasoning people, the thinking people.

"But here is the point which you cannot overlook. There is to-day in this country an upheaval for music.

"The publication which senses this larger musical interest and attempts to make itself part and parcel of this new movement will become recognized as the musical paper of the community.

"Your critic to-day, if you have one, is not doing anything to spread music. He is read by the profession only. Every mother is wondering which of her children is to be the musician. Think of the thousands in this city who have aspirations to sing or play, or who have genuine ability. The amateurs, the listeners—these are the people for whom musical articles should be written. That means, that without exception, every family is a part of this audience for a real musical department. You do not have to create something new, Mr. Editor. The desire for music is as world-old as the desire for eating, drinking and sleeping.

Not an Experiment

"Now it is not as though you had to make your newspaper an experimental medium. Think of what has happened to the New York *Globe*. . . . Then go on and tell the story of 'Our Family Music' Page, written in a popular way, talking about the great composers, the classics, the great artists, how it is demonstrating to people that technical training is not necessary to understand good music. How it has gone out and provided definite concerts throughout the city under the newspaper auspices, and paradoxical as it may seem, how the attendance at these various concerts throughout the city, has been more than twice the circulation of the newspaper itself.

"Now, Mr. Editor, all you need is the right viewpoint, the right style of writing, and the willingness to give it an opportunity—say six months. The very first issue will bring its results. Six months of the first year will give it a prominence that you cannot break off."

Nobody would be happier to see the newspapers of New York—every one of them, compete with the *Globe* to wrest from it the musical supremacy it now possesses. Because they would of necessity be forced to do yeomen work to overcome the handicap—and music would profit thereby. I mention this fact, because I can sense the reaction of some readers who think I am writing to draw attention selfishly to the *Globe*. . . . That reaction I resent, because I have only the highest admiration for this one periodical which has proven to the musical fraternity what can be done if desired to be done, in every city of the world. We must "sell" music to the public. The newspaper is the finest channel. That channel must be opened to musical activities.

If all the newspapers in your community cannot be induced to see the light—then concentrate on one, and be so religiously faithful to that one stronghold of art, that the others will feel the slight and recognize that music and musicians are as worthy of space in the newspaper as the baseball and prize-fighting and football adherents—that mainly the public of America is eager for a balance to their newspaper diet, which does not dare to overlook the fine arts—and music chief among them!

Chicago Trio Presents Program

CHICAGO, Jan. 18.—Fritz Renk, violinist; Marjorie Dodge Warner, soprano, and Vittorio Arimondi, basso, gave a recital in Kimball Hall Sunday evening. Mr. Renk disclosed extraordinary gifts and was warmly received.

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VISITING ARTISTS MAKE NOTABLE CLEVELAND WEEK

Galli-Curci Recital Is Outstanding Event
—Interest Awakened by City's
Plans for Organ

CLEVELAND, Jan. 25.—The outstanding event of the past week was Galli-Curci's second recital this season; an event that drew a crowded audience.

The Cleveland Symphony, now about to start upon its Eastern tour, has been distinguishing itself in several remarkable performances. Recent soloists with the organization have been Hulda Lashanska and Mischa Levitzki.

The New York Symphony, second in the series of visiting orchestras, brought as delightful novelties Casella's Suite, "The Venetian Convent," and the Symphonic Poem "Juventus" by de Sabata.

At a concert given by the Lecture Recital Club Lila Robeson, contralto, was heard in a song-cycle "In Memoriam" by James H. Rogers. The work is of exceptional beauty, and was interpreted most sympathetically.

Crowded houses have greeted the artists presented by the Fortnightly Musical Club. Alfred Cortot recently appeared in recital with immense success.

Announcement that a great Skinner organ is to be installed by the city in the nearly completed Municipal Convention Hall at a cost of \$100,000 has attracted considerable attention, since it was ordered, not after competitive bids were taken, but on the decision of a group of organists both local and national. Since an organ of the same make costing \$50,000 is to be installed at the Cleveland Museum of Art, at the other end of the city, Cleveland will be able to provide many free concerts for the people.

A. B.

MASTER CLASS FOR CHICAGO

Godowsky's Only 1921 Classes to Be
Held in the Western Metropolis

CHICAGO, Feb. 1.—Leopold Godowsky will hold master classes at the Fine Arts Building in this city for a term of five weeks, beginning June 13, according to an announcement issued by Horner & Witte of Kansas City, who will manage the classes. Both Boston and Chicago urged their claims as locale for the class following the signal success of the class held in Kansas City last summer. Chicago's central location and the willingness of Horner & Witte to extend their managerial activities to it turned the decision in its favor.

The Godowsky class will doubtless draw interested students from all parts of this country and Canada, as it did in Kansas City. Mr. Godowsky's practice of illustrating many points on the piano itself and welcoming comment from auditor-pupils makes his pedagogy in this medium particularly valuable. He will conduct no other master class but this in 1921.

HUNTINGTON HEARS STARS

Alfred Wiley's Successful Concert Course
Terminated

HUNTINGTON, W. VA., Jan. 29.—The concert course arranged by Alfred Wiley was brought to a close with a program given by Merle Alcock, George Copeland and Raoul Vidas. The vocal accomplishments of the first-named brought forth unstinted praise from new and old friends alike. Mr. Vidas proved to be one of the best violinists heard here. George Copeland, pianist, made a great impression with his remarkable technique. Maurice Eisner was an efficient accompanist.

Mr. Wiley's course was the most ambitious ever offered in this section, and more first rank stars were presented than in the ordinary courses for cities of 60,000 this year. The artists' fees for the six concerts amounted to \$14,800. Geraldine Farrar, Mary Garden, Carolina Lazzari, Pavlowa, and the Cincinnati

Symphony were among the attractions. The season ticket sale amounted to about \$8,900 and there were heavy single admission sales, including \$4,300 for Farrar, \$3,500 for Pavlowa, and \$2,300 for Garden.

At the First Presbyterian Church, Jan. 11, Edwin M. Steckel, organist; Belford Cheadle, baritone, and Rose Becker, violinist, gave a concert that attracted a capacity audience. This was Miss Becker's first appearance here and she showed evidence of considerable talent, well developed under Franz Kneisel, under whom she has studied for the past five years.

E. M. S.

BELLINGHAM, WASH.—Mr. and Mrs. Don Gray, formerly of the Don Gray Stock Company of this city, have established an academy for acting. Both Mr. and Mrs. Gray have been active in musical and dramatic circles since their return to Bellingham.

Arthur Kraft, tenor, will make his New York debut at the Town Hall, Sunday afternoon, Feb. 27.



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ARTISTIC PLAYING AT POLK'S RECITAL

Violinist's Art Imbued with
Fine Musical Feeling—
Plays Novelty

Evidence of a considerable artistic development was afforded by Rudolph Polk, violinist, in his recital at Aeolian Hall on Monday evening, Jan. 24. Mr. Polk has a sense of tonal values that makes all his work interesting, and much of his playing on this latest occasion was imbued with fine musical feeling. Moreover, he displayed technical accomplishments of no mean order. His opening number was the Nardini E Minor Concerto but he reaped more honors with Bruch's "Scotch Fantasia," a work that has a flavor of heather and haggis and not a little tincture of the Welsh leek. In the *Adagio* he was at his best, playing with a full, warm tone. The *Andante sostenuto* was also given agreeable breadth.

The violinist's last group introduced one novelty, still in manuscript, a delightful humoresque after a Paladilhe theme by Arthur Loesser. The program called it "California" but it is a little difficult to understand the title. There were phrases that might be reminiscent

of a playful burro frisking down a trail from the Sierra roof, but nothing much to indicate a reason for the label. Mr. Loesser has contrived a happy comedy tid-bit, tricked out with queer and unexpected harmonics and splutters of pizzicato; a piece that surely will be a wel-

PROMISING DEBUT MADE BY KNIGHT MacGREGOR

Nearly Capacity Audience for Young
Baritone—Discloses Good Voice
and Manly Style

Almost a capacity audience assembled in Aeolian Hall Monday afternoon, Jan. 24, to hear and applaud an introductory song recital by Knight MacGregor, a baritone of considerable promise. Though his tone production was not free of constraint, and his use of soft voice sometimes was attended by breathiness, he sang with attractive quality and his audience approved the sturdy manliness of his style.

It is not given to anyone but a Latin to present the patter of Mozart's "Non Piu Andrai" with the oily glibness it requires, but the young baritone disclosed skill in rapid utterance in this air and in Mendelssohn's "I am a Roamer." To

come interlude on many programs. Mr. Polk bracketed with it Introduction and Tarantelle by Sarasate and three transcriptions. He made appealing music of the "Songs My Mother Taught Me" theme in the Dvorak-Kreisler "Slavonic Fantasy." Several demands for encores had to be satisfied.

Richard Hageman was a helpful and artistic accompanist.

each, he brought, also a touch of humor. Vocally, his most attractive group was the third, in which he was successful in projecting four widely varying moods, in Wolf's "To Rest," Rachmaninoff's "As Fair Is She," Florida's "Madrigale" and Koeneman's "When the King Went Forth to War." He was not quite so successful in Schumann's "Evening Song," with its demand for sustained and quiet singing.

In the baritone's opening group were oratorio airs by Handel and Arnold, and subsequent groups included Schumann's "Clown Song and Naebody," Kramer's "We Two," Russell's "Vale," Harty's arrangement of "My Lagan Love," Martin's "Come to the Fair," and two old Scotch songs, "The Hundred Pipers" and "The Auld Fisher." Francis Moore was the accompanist.

Aborn Opera Pupils Give "Rigoletto"

An excellent performance of Verdi's "Rigoletto" was given in the Aborn Miniature Theater on Jan. 18. The cast was composed entirely of pupils of the Aborn School of Operatic Training with the exception of Victor Pranski, who as guest, sang the Duke. Others in the cast were Norma Bellini as *Gilda*, Leo de Hieropolis as *Rigoletto*, Nils Ericson in the two rôles of *Monterone* and *Marullo*, Hugo Lenzer as *Sparafucile*, Devora Nadworney as *Maddalena*, and Elizabeth Gates and Virginia Belden as *Giovanna* and *Countess Ceprano* respectively. The following evening, the performance was repeated at the Stuyvesant High School under the auspices of the *Globe*. W. J. Falk, who is one of the principal coaches of the school, conducted both performances.

Pablo Casals Ill; Cancels Tour

Following the serious illness of Pablo Casals, the noted 'cellist, at Barcelona, Spain, last fall, he cabled his management, the Metropolitan Musical Bureau, that he believed he would be sufficiently recovered to sail for America about the middle of January to fill his long tour here. Last week, however, final word was received that his physicians had forbidden him to do any concertizing for an indefinite period. It has been necessary, therefore, to cancel his entire American and Cuban tour. Mr. Casals is under the care of Dr. L. Barraquer, the famous Spanish nerve specialist, at the Neuro-pathological Dispensary of the Hospital of the Holy Cross, Barcelona.

Berúmen and Hazel Silver Gives Recital
in Rockville Center, N. Y.

Hazel Silver, soprano, and Ernesto Berúmen, pianist, appeared in a joint recital in Rockville Center, N. Y., together with the Duo-Art Piano. Miss Silver, in an aria and two groups of songs, displayed a voice of unusual beauty. Mr. Berúmen gave numbers by Handel, Brahms, Dohnanyi and Liszt with his customary clearness of touch and singing tone. Edith McIntosh, a talented La Forge-Berúmen pupil, provided good accompaniments for Miss Silver.

KRONOLD IN RECITAL

'Cellist Makes Second Appearance of
Season at Institute

Hans Kronold, the noted 'cellist, gave a successful recital at the Collegiate Centenary Institute recently. His program ranged from Corelli to the most modern masters, and to his announced list the prolonged applause forced him to add six encores. This was his second appearance at the Institute this season.

Another recent appearance of the artist was at one of the *Globe* concerts, when he was especially well received in his own compositions. On Jan. 28, he was soloist with the Woodman Choral Club at the Brooklyn Auditorium of Music, where his main offering was a group of Russian compositions and the first performance of "Le Dieu" by Wilde. This new work Mr. Kronold considers one of the most beautiful romances written for the instrument. The Victor Herbert Concerto was his choice for his appearance with the Elizabeth, N. J., Choral Club, on Jan. 13. On Feb. 2, he plays a recital for the Monday Evening Club of Albany, N. Y., and on Feb. 7 he appears in joint recital with Judson House, tenor, in Boston.

Harriet Cady Gives Recital of Clavecin
and Harpsichord Music

Harriette Cady, pianist, gave a recital of clavecin and harpsichord music in the Fifty-eighth Street branch of the New York Public Library, on the evening of Jan. 17, offering works by Scarlatti, Rameau and through the early masters to Bach and Beethoven. Miss Cady will give a series of four historical recitals during February and March.

Berúmen and Artist Trio Appear in
Brooklyn

Carolina Lazzari, contralto; Grace Wagner, soprano; Renato Zanelli, baritone, and Frank La Forge, composer-pianist, gave an unusual program at the Brooklyn Academy of Music on Jan. 8, for the benefit of Little Italy Neighborhood House. Another artist on the program was Ernesto Berúmen, the pianist, who played a group of solos with brilliancy and beauty of tone. Each of the artists was in excellent form.

Guilbert and Pupils in People's Institute
Concert

Another concert in the series of fifteen scheduled for this season under the auspices of the Music League of the People's Institute was that given in the Cooper Union Hall on the evening of Jan. 23, captioned "French Night." The entire evening was taken over by Yvette Guilbert and a group of her talented pupils, who gave a program which included modern songs, Chansons Populaires and Legends of the 15th and 16th centuries, with Edmond Rickett at the piano. There was a large audience.

Jean Barondess to Give Recital

Jean Barondess, an artist-pupil of Lazar S. Samoiloff, New York vocal teacher, will give a recital in Carnegie Hall, on the evening of March 19. Miss Barondess recently met with success in leading soprano rôles with the Arango Opera Company in Havana and with the Bracale Opera Company in Lima, Peru. Among the novelties on her recital program will be a Russian group, four songs of which have never been heard in America before, and a group of Jewish songs by Lazar S. Weiner which will be heard for the first time.

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Philadelphia Joyful Over Return of Wagner

Metropolitan's Production of "Tristan and Isolde" Gratifies Desire for Restoration of Master — Sembach and Jeanne Gordon Impress Hearers — New York Symphony Has Rachmaninoff as Soloist in Attractive Program — Gabrilowitsch Completes Term as Guest Leader of Local Orchestra

PHILADELPHIA, Jan. 24.—The very real desire of Philadelphians for the restoration of Wagner to the operatic stage was recognized by Mr. Gatti-Casazza in the production of "Tristan and Isolde" submitted by the Metropolitan Company at the Academy of Music on Tuesday evening.

The delight of the Wagnerites naturally tempered their criticisms of the performance. This is not to say that the interpretation was not praiseworthy. The new "Tristan," purged of the alleged offense of the German vernacular, is possessed of many meritorious attributes. But it will inevitably take some years for the Metropolitan organization to match its ante-bellum achievements in the Wagnerian field.

Memories of superb *Isoldes* are still vivid. Margarete Matzenauer unquestionably gives a sincere and conscientiously wrought portrait of one of the supremely tragic figures in music drama. Her embodiment of the character does, however, lack something of the surge and sweep associated with other famous names in this exacting rôle. Matzenauer was at her best in the first act, her limitations in the part being more apparent in the passionate love passages and in the "Liebestod," where a true soprano was plainly needed. Of course her creation was conceived in the grand manner. That is triumphantly part of the Matzenauer equipment.

Unless Jean de Reszke is recalled, *Tristan* standards of the past need not seriously shadow appreciation of new interpreters. Johannes Sembach indeed proved superior to some *Tristans* of comparatively recent memory. Although no profound depths of poetry were touched in his conception, it was tastefully keyed and in general adequate. Robert Leon-

hardt was an explosive and toneless *Kurvenal* and William Gustafson an uninspired *King Mark*.

The most satisfactory all round individual contribution to the performance was made by Jeanne Gordon, whose lovely contralto and fine sense of pictorial and dramatic values received thrilling expression in her *Brangaene*.

The minor rôles were better handled than is usually the case, Octave Dua, Mario Laurenti, Louis D'Angelo and Rafaelo Diaz giving capable performances.

Artur Bodanzky's reading of the score was delicate and restrained. It is questionable whether such an interpretation is entirely suitable to "Tristan and Isolde," but it was evocative of some poignant beauties, especially in the frankly lyric scenes.

The consensus of opinion of a big audience was favorable to Wagner in English provided this tongue is really employed by the artists. Mr. Sembach's enunciation was excellent, and although the English of Messrs. Gustafson and Leon-

hardt was clearly labored it could in general be understood.

Walter Damrosch directed the New York Symphony in one of the most enjoyable concerts of the season in the Academy of Music on Thursday night. Rachmaninoff, almost uncanny in his virtuosity, was the soloist, playing his own richly subjective and atmospheric Second Concerto. The work perhaps ranks a trifle below the third of his compositions for piano and orchestra, but it is nevertheless packed tight with moody beauties that display his magisterial technique without ever descending to the baser province of meretricious display. The symphony was the Second of Brahms, lucidly but somewhat roughly interpreted. Tribute to Wagner was paid in a magnificent performance of the "Valkyrie" finale and in the exquisite "Dreams," the violin usurping the original function of the voice in this number, with Gustave Tinlot as an efficient soloist.

The last Philadelphia Orchestra concerts here this season under the baton of Ossip Gabrilowitsch as guest conductor were given in the Academy Friday afternoon and Saturday night. Alexander Schuller, dexterous, forceful, assured as a technician, attacked vigorously, almost savagely, the Tchaikovsky Violin Concerto in D. His playing, which was roundly applauded, was much more extraordinary than beautiful. In the opening movement the banishment of dulcet tone seemed rather the result of determination than of limitation in ability.

The "Leonore Overture" began the concert which closed with an enlivened performance of the "Scotch" Symphony of Mendelssohn. Leopold Stokowski will resume his stand at the orchestra concerts this week. He has been passing a mid-winter vacation in the Adirondacks. H. T. CRAVEN.

Birmingham, Ala., to Hear New Symphony Organization in March

BIRMINGHAM, ALA., Jan. 22.—Considerable interest has been aroused by the announcement of the Birmingham Orchestral Society, by which name Birmingham's new Symphony is known, of its first public appearance in concert at the Jefferson Theater on March 6, under the directorship of Ferdinand Dunkley. Mr. Dunkley, with the aid of Mrs. George Houston Davis, president of the Music Study Club, Earl N. Willey, and others, has succeeded in assembling fifty of Birmingham's best musicians, and a number of out-of-town players are to be added to the strength. Fred Wiegand, for many years a member of the Minneapolis Symphony, and leader of the Wiegand Orchestra, is concertmaster. Rehearsals are being held twice weekly. S. G. B.

Negro Works Heard in Benefit Concert

An evening of Negro poetry and song was given for the benefit of the Fort Valley High and Industrial School at Memorial Hall, Brooklyn, on Jan. 19, with George Foster Peabody, presiding. Natalie Curtis Burlin, noted American folklorist, gave an address of vital interest on the Negro's contribution to America's music, delivered with her customary reverence for the subject. Numbers were sung inimitably by Harry T. Burleigh, the Negro composer, and settings of Spirituals by Mrs. Burlin and Mr. Burleigh were presented by a quintet of graduates of the Fort Valley School. Poems of Paul Lawrence Dunbar were also read.

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of Donizetti Production by
Local Forces

PHILADELPHIA, Jan. 29.—The Philadelphia Grand Opera Company, after a lapse of several weeks in its lyric-dramatic season on account of other leases of the Metropolitan Opera House, lately resumed performances with a sterling production of "Lucia." It was notable for the introduction of a young soprano, Melvina Passmore, who made a remarkable record in her singing of the difficult coloratura music of the Donizetti heroine. Her "Mad Scene" halted the performance. Scarduzio as Ashton and Sciarretti as Edgardo did capable work, while the Chaplain of Pianazzi was of excellent quality. In previous performances the orchestra has been one of the agreeable features of the productions, but in "Lucia" it was not up to standard. Eugenio di Pirani appeared as lec-

turer and piano soloist at the lecture recital of the Philadelphia Music Teachers' Association in the Press Auditorium.

Mr. Skibinsky makes up his programs largely of his own works. In composition his master was Paul Juon. It is very probable that New York concert-goers will hear this unusual violinist in the near future.

Maud Morgan, harpist, and Carl Rollins, baritone, were the guest artists at the Matinée Musicale's last concert in the Bellevue-Stratford. They gave pleasure to a large assemblage. Vocal and instrumental numbers were contributed by members.

W. R. M.

"PIRATES" GIVEN IN TORONTO

Sullivan's Opera Lends Variety to Busy Period

TORONTO, CAN., Jan. 22.—A very satisfying production of "The Pirates of Penzance" was that given at the Grand Opera House by the Savoyards Operatic Society of Toronto, an organization formed last year. Austin Douglas played the *Pirate King*; Lillian Dryden, *Ruth*; John Hubbard, *Frederic*; W. R. Curry, *Sergeant of Police*; Elwood Genoa, *Major-General Stanley*; C. R. Lea, *Samuel*; Mrs. Lee Woodland, *Mabel*; Grace Patterson, *Edith*; Miss L. Trelvar, *Kate*, and Constance Stewart, *Isabel*. The production, as a whole, was of a high order and very well received.

A private recital by the newly formed Orpheus Society, Dalton Baker, director, was given at the Toronto Conservatory of Music on Jan. 12. The singing was very promising in style, and the first public recital, in Massey Hall in April will be awaited with expectancy.

On Jan. 11, M. Moure, the University organist, gave his hundredth organ recital in Convocation Hall. During the past ten years he has been presenting fortnightly programs, and his efforts have done a great deal to foster the appreciation of good music in Toronto.

Greta Masson, soprano of New York, who sang at the Masonic Temple on Jan. 10, under the auspices of the Women's Musical Club, was given an admirable reception, her clear high soprano voice with its evenness of tone, strongly appealing to those who heard her.

W. J. B.

Applaud Helen Yorke in Mount Carmel, Pa.

MOUNT CARMEL, PA., Jan. 25.—When Helen Yorke, soprano, appeared here last season as *Gilda* in "Rigoletto," she made so favorable an impression that she was immediately engaged for the concert in which she recently appeared with the Aeolian Choral Club, C. Grant Sterner, director. With two programmed arias and "Caro Nome" as an encore, she again proved herself an artistic singer. Besides several songs, her other numbers included the "Inflammatus" from the "Stabat Mater" of Rossini, in which she joined forces with the Club as soloist. Emily Harford was her capable accompanist.

Toscanini led his orchestra in a mid-night concert at Loew's Theater in Montreal last week, due to the fact that there was no suitable auditorium for an evening concert of this nature.

One thousand school children have been selected to take part in the music festival to be given under the auspices of the Oratorio Society of New York, the week of March 29, at the Manhattan Opera House.

Floyd Harris, pianist, accompanist from Indiana, who recently returned from a trip to Italy, left last week for a six-week tour of the West Indies and Cuba.

NOVEL CHICAGO RECITAL

Cortot and Ganz Appear in Conjunction
with Reproducing Piano

CHICAGO, Jan. 29.—Piano music alternating between human and mechanical fingers held the stage at Orchestra Hall last night, when Alfred Cortot and Rudolph Ganz gave a concert in conjunction with the Duo-Art reproducing piano.

The effect was interesting and at times little short of uncanny. Mr. Cortot in person played one piano part of Saint-Saëns's variations on a Beethoven theme, while his own reproduction of the other piano part was performed by the Duo-Art. Then Ganz and the Duo-Art functioned similarly for the same composer's "Reverie du Soir" and "Marche Militaire Française." Mr. Ganz played the orchestral part of Liszt's E Flat Concerto and the Duo-Art played the Ganz record of the solo part. Mr. Cortot did the same for Chopin's Andante Spianato and Polonaise. Each one in turn sat at the keyboard and began a piece, to have the mechanical piano pick it up and carry it further. Then, by way of contrast, the two artists sat at the two pianos, disconnected the mechanism, and with their own fingers played some two-piano music.

No more interesting demonstration of a reproducing piano's possibilities has been given here.

E. C. M.

ARTISTS VISIT BUFFALO

Hilda Heinrichs Appears with Orpheus Society—Miss Gondré in Recital

BUFFALO, N. Y., Feb. 1.—The Orpheus Society, John Lund, director, showed unusually fine development in choral singing at a concert given Jan. 23. The soloist, Hilda Heinrichs, cellist, of New York, played with much artistic feeling and gave evidence of excellent schooling. W. J. Gomph was the accompanist. Mr. Lund's string orchestra, always an interesting feature of the Orpheus concerts, gave an admirable performance.

The Alliance Française presented Miss Gondré in a song recital, Jan. 26. Songs of different periods were given with much charm, and appropriate costumes enhanced the effect of the artist's work. Warren Case, a local musician, played the accompaniments with musical judgment and further demonstrated his art in a solo group.

F. H. H.

Madge Daniell Sings Special Services

Madge Daniell, soprano, was recently heard at a special service at the Spanish Church of St. Guadalupe, singing the soprano solos in Pietro A. Yon's "Messa Melodica" and as offertory solo, the "Agnus Dei" of Bizet, arranged from the "Arlésienne Suite." The same musical program was repeated several days later for Forty Hours Devotion. Miss Daniell will give a recital of Irish folk songs for Smith's Morning Musicales in Philadelphia on Feb. 14, and will sing in Champaign, Ill., on March 17.

Mme. Tas to Appear with Mengelberg Forces

With the assistance of the National Symphony, William Mengelberg conducting, Helen Teschner Tas, violinist, will play the Brahms and Mendelssohn Concertos, on the evening of Feb. 17, in Carnegie Hall. The orchestra will open the program with the "Egmont" Overture and will close it with the Liszt "Les Préludes."

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MOISEIWITSCH STIRS ST. PAUL AUDIENCE

Pianist's Visit Proves Memorable Event—Symphony Concert for Young

ST. PAUL, MINN., Jan. 29.—Benno Moiseiwitsch has been the sensation of the week. His first St. Paul recital was given before a capacity audience in the People's Church, under the auspices of the Schubert Club. The event stands out as one of real importance in local musical history. Rarely, if ever, has a St. Paul audience been so demonstrative in its enthusiasm over a pianist in recital. At the close of the program, the applause was persistent and several encores had to be given. As to the program, the Beethoven "Appassionata" Sonata excited most interest. Schumann's "Carneval" and works by Chopin, Rachmaninoff, Stravinsky, Palmgren and Debussy also made strong appeal.

The first "Young People's Concert" was given by the Minneapolis Symphony, Emil Oberhoffer, conductor, before an audience, mostly of children, that filled

the St. Paul Auditorium. The St. Paul Association, several mothers' clubs, the Parent-Teachers' Association, the Schubert Club and 175 individual guarantors, have made possible two such concerts, at nominal rates for public school children. The first was a great success, counted by attendance, attention and enthusiasm. The program included the March from "Tannhäuser," Overture to "William Tell," Tchaikovsky's "Nut-Cracker" Suite, three Hungarian Dances

by Brahms, and Strauss's "Blue Danube."

Other recent Schubert Club events included the recital by Aurelia Wharry, soprano; Henry J. Williams, harpist; Franklin Kreiger, pianist, and the less formal appearance of Edah F. Burnett, who dealt with the "Musical Resources of the St. Paul Public Library." The first of these was largely attended and loudly acclaimed as one of the most delightful of the matinée musicales arranged by the club management in its schedule of twenty-five events.

F. L. C. B.

DISTINGUISHED VISITORS ARE MANY IN ROCHESTER

most important musical events of this crowded season and one that brought the artists many encomiums.

Cantor Rosenblatt delighted a large body of music-lovers in recital at the Berth Kodesh Temple on Jan. 8, and two nights later the Damrosch Orchestra played to a capacity house at Convention Hall, with Albert Spalding, violinist; William Willeke, cellist, and John Powell, pianist, featured in the Triple Concerto of Beethoven.

Tuesday evening, Jan. 11, brought the Letz Quartet to the Genesee Valley Club. This was the final number in the Chamber Music Series, given under the management of Arthur See, and was a musical event of real artistic merit.

The Tuesday Musical Club gave a morning recital at the Seneca Hotel recently. Katherine Scott, soprano; Mildred Wallace, violinist; Blanche Lemmon, soprano, and Leah Pratt, contralto, with Eduardo Barbieri, Mrs. Wilbur Remington and Alice Wysard as accompanists, furnished the program.

M. F. B.

Phillip Gordon Spends Active Week in Buffalo

BUFFALO, Jan. 29.—This has been a busy week for Phillip Gordon, pianist, who has been demonstrating the Ampico reproducing instrument, as well as giving solo numbers. Mr. Gordon played at the Elmwood Theater, at two of the high schools, at the Wurlitzer piano rooms every afternoon during the week, and at Niagara Falls one evening. Mr. Gordon's work, his fine accomplishments as a musician, have aroused general admiration. Mr. Gordon had the assistance of Reba Dal-Ridge, mezzo-soprano, who sang with much charm. Henry Souvaine, composer-pianist, accompanied.

F. H. H.

Toscha Seidel Offers Program of Serious Content in Chicago

CHICAGO, Jan. 25.—Toscha Seidel, the violinist, appeared in recital at Orchestra Hall last night, in the series offered by the Central Concert Bureau. His program was in many respects different from others given here. Instead of emphasizing his brilliant technique he played music of a solid, earnest nature, an excellent choice on his part, for he plays it extremely well. With his accompanist, Harry Kaufman, he was heard in the Brahms D Minor Sonata for violin and piano. The two performed it with much dignity, precision and a definite idea as to its inner meaning. This was followed by a suite by Sinding. A group of more popular numbers and Wieniawski's "Souvenir of Moscow" finished the evening.

E. C. M.

"Elijah" Given in White Plains

WHITE PLAINS, N. Y., Jan. 26.—Under the conductorship of Mrs. Caroline Beeson Fry, organist and choirmaster of the Presbyterian Church, Mendelssohn's "Elijah" was given recently by the joint choirs of that church and the Chatham Hill Congregational Church. The soloists, several of whom are pupils of Mrs. Fry, were Mildred Payne, soprano; W. A. Bryant, tenor, and Stanley P. Hunnwell and Harry J. Hilton, baritones.

Chicago Woman's Chorus Heard with Soloists

CHICAGO, Jan. 29.—The Chicago Woman's Chorus gave a program at Kimball Hall, Jan. 20, under the auspices of the Women's League of Chicago. The following soloists were heard: Florence Lang, soprano; Mildred Smith, contralto; Nesta Smith, violinist; Miriam Jones, pianist, and Alice Deal, organist.

M. A. M.

Cyril Scott Well Received in Toronto

TORONTO, CAN., Jan. 26.—Cyril Scott, the English composer-pianist, appeared at Massey Hall on Jan. 21, playing a number of his own compositions. He demonstrated his musicianship in a well-contrasted program that was much applauded. He was recalled several times during the evening and responded with a number of encores.

W. J. B.

Louis Graveure, baritone, is meeting with much success on the Pacific Coast where he is booked to give thirty concerts. His tour opened in San Francisco in January. He will be heard in Chicago, March 9.

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BOSTON IS REGALED BY THREE SKILLED PIANISTS

Josef Lhevinne Heard in Piano Recital
Assisted by Mme. Lhevinne—Edith
Thompson Plays

BOSTON, Jan. 29.—A technical whirlwind, Josef Lhevinne by name, appeared at Jordan Hall on Jan. 27. He had long absented himself from Boston, and it had been only from hearsay that we had known of his technical prowess. The direct evidence of his stupendous playing more than justified all that had been said of his prodigious technique. In his playing of the Rubinstein Etude in C, he showed that he possessed a pair of veritable "triple-tongued" wrists. In addition, his is a commanding, authoritative musicianship that has at its service a tone of deep sonority and compelling warmth, as well as a finely controlled range of dynamics.

Mme. Rosina Lhevinne assisted at this concert in a suite for two pianos by Rachmaninoff. She, too, is endowed with superb technique and a masterful style of playing. The feminine grace, the delicacy and even the strength of her playing blended admirably with Mr. Lhevinne's virility of style. Numerous encores bespoke the enthusiasm of a most appreciative audience.

Edith Thompson, pianist, presented a program of interest in her matinée concert on Jan. 29. A Beethoven Sonata, Op. 31, No. 3, commenced her program. There followed two charming numbers by Palmgren, one of which "Bird Song,"

was played so delightfully as to command a repetition. There were also numbers by Debussy, Chopin, Ravel, Moret, and a *pièce de résistance*, "Etude en Forme de Valse," by Saint-Saëns. Miss Thompson is a pianist with outstanding vigor and commanding technique. Her playing combines an individuality of interpretation with a punctilious devotion to the composer's designs and intents. Her tone is of unusual ringing quality, rich in color, and tempered with an intelligent regard for nuances. A large audience applauded warmly and the pianist responded with encores.

H. L.

ARTISTS VISIT FORT WAYNE

Carolina Lazzari, Grace Wagner, Zanelli
and La Forge Give Concert

FORT WAYNE, IND., Jan. 29.—Carolina Lazzari, contralto; Grace Wagner, soprano, and Renato Zanelli, baritone, assisted by Frank La Forge, gave the second concert in the Morning Musical Society's series Wednesday evening, Jan. 19.

Frederick Church, organist and choir-leader, opened a series of concerts at the Scottish Rite Cathedral on Jan. 17, presenting the Trinity Church boy choir before a large, cordial audience.

On Sunday, Jan. 23, the Mizpah Shrine Band, John L. Verweire, conductor, gave a fine program before the largest audience ever assembled for a concert in the Scottish Rite Cathedral. More than 600 persons were turned away. Mrs. Gunther C. Nichols, soprano, and Emel Verweire, pianist, were the assisting artists.

J. L. V.

"FAUST" SUNG IN DUBUQUE

Local Forces Give Concert Performance
of Gounod Work—Other Events

DUBUQUE, IOWA, Feb. 1.—One of the most notable musical events this season was the concert performance of Gounod's "Faust" by the Dubuque High School chorus and orchestra, Franz Otto, conductor, Jan. 24, at the Grand. Arthur Kraft, tenor; Ethel Benedict, soprano; Stanley Deacon, bass-baritone, and Doris Kruse, all of Chicago, were soloists. Mr. Otto sang the part of *Valentine*, while Miss Kruse undertook the music of *Siebel* and *Martha*. Soloists and chorus accomplished admirable work. Juanita Hein proved a talented accompanist.

The Dubuque Women's Club presented Allan McQuhae, tenor, with Ralph Douglas at the piano, in a song recital on Jan. 17. A large audience demonstrated approval of the visitor's singing. Janet Fritz, a local violinist of ability, assisted, her accompaniments being played by Mrs. Campbell-Herrman.

R. F. O.

KREISLER IN COLUMBUS

Violinist Acclaimed by Huge Audience
in Ohio's Capital

COLUMBUS, OHIO, Jan. 25.—The high point in the musical season thus far, was the recital by Fritz Kreisler on the evening of Jan. 17. Over 4000 persons heard him, and many were turned away. Beginning with the Concerto of Vieuxtemps No. 4, in D Minor, Mr. Kreisler played numbers by Bach, Martini, Leclair and Cartier, closing the first group with the Tartini Variations.

In the final group the artist's offerings were Dvorak's "Indian Lament," Rimsky-Korsakoff's "Chanson Indoue," from "Sadko" the F Minor "Moment Musical" of Schubert, his own arrangement of Chaminade's "Spanish Serenade" and Paderewski's Minuet, closing with his own version of the Viennese popular song "The Old Refrain." The program was further lengthened by several extras and the repetition of one or two numbers on the program. Carl Lamson was the accompanist.

E. M. S.

Boston Folklorists Present Creole Songs

BOSTON, Jan. 28.—Maude Cuney Hare, prophetess of Creole folksongs, and William H. Robinson, baritone, her collaborator, returned this week from a successful trans-continental trip. Their itinerary comprised almost every State from here to the Pacific Coast. Mrs. Hare's informal talks about folk-music generally and that of the Creoles in particular, found instant favor.

W. J. P.

Peterson-Murphy Unite in St. Louis Recital

ST. LOUIS, Jan. 5.—May Peterson, soprano of the Metropolitan Opera Company, and Lambert Murphy, tenor, joined forces to good effect recently in a recital at the Missouri Athletic Association. Miss Peterson was well

remembered from a former appearance in this city. Especially interesting among her numbers was the aria from Bach's "Phoebus and Pan." The program closed with the "Parle moi de ma Mère" duet from "Carmen." Both artists appeared to advantage.

Mr. di Pirani Gives Lecture-Recital in Philadelphia

PHILADELPHIA, Jan. 29.—"Pianists I Have Known" was the subject on which Eugenio di Pirani spoke at the lecture-recital of the Philadelphia Music Teachers' Association held in the Presser Auditorium on the evening of Jan. 28. The many pianists whom Mr. Pirani has met during his extensive travels enabled him to speak intimately on this subject. He was also heard in several of his piano works, among them his Concert Etude, Op. 88.

Myrna Sharlow Soloist with Washington Rubinstein Club

WASHINGTON, D. C., Jan. 26.—The Rubinstein Club, under the direction of Claude Robeson, opened its series of concerts on Jan. 25, with Myrna Sharlow, soprano of the Chicago Opera, as assisting artist. Miss Sharlow offered with excellent effect arias from "Faust," "Don Giovanni," "Masked Ball" and the Ave Maria of Schubert in which she was assisted by the club. Harold Yates was her accompanist. The club was heard in several artistic choruses. Mrs. Howard Blandy was accompanist for the club.

W. H.

Hinkle Gives Sterling Recital in Batesville, Ark.

BATESVILLE, ARK., Jan. 18.—Florence Hinkle sang to a capacity house at Alumni Hall last evening under the auspices of the Musical Coterie. A program of songs by Handel, Donaudy, Brahms, Fourdrain and two groups in English, was excellently given. Warm applause followed each number and the singer was generous with encores. Helen Wolverton was an able accompanist.

S. M.

HURON, S. D., Jan. 20.—Walter Greene, baritone, gave a recital here on last Friday evening under the auspices of Huron College, which was warmly received by a large audience.

FOURFOLD FEATURE IN MEMPHIS CONCERT LIST

Recitals by Kreisler, Althouse, Henry
and Moiseiwitsch Heard
in Succession

MEMPHIS, TENN., Jan. 24.—Fritz Kreisler appeared in recital at the Lyric Theater, Jan. 6, in his first appearance since he played here with the Chicago Orchestra in 1910. The program was built to please a miscellaneous audience. The familiar numbers met with enthusiastic reception.

Paul Althouse gave a splendid program on Jan. 13, before a large audience. He was heard in Memphis for the first time last season and the impression he made was so favorable that his recital this winter was a welcome attraction. Mr. Althouse was presented in the course of the Cortese Brothers.

The St. Agnes Academy has this winter given a series of three artist concerts for its students. The last recital was given Jan. 18 by the Chicago pianist, Harold Henry. His program contained two sonatas by Beethoven and the "Keltic" Sonata by MacDowell. A group of classics opened the program and it closed with modern compositions.

Benno Moiseiwitsch gave the second piano recital of the Artist Series presented by Mrs. Jason Walker, Jan. 22. The Russian pianist met with an enthusiastic reception. This is the third season for this series of artist piano recitals which has been of great educational value to Memphis and the surrounding territory.

S. B. W.

Namara Soloist with National Symphony in Yonkers

Marguerite Namara appeared as soloist with the National Symphony on Jan. 27, in Yonkers, N. Y. She was heartily applauded. On Feb. 14, Mme. Namara has been engaged to sing at Cornell University.

At the recent concert at which the Aeolian Choral Club of Mt. Carmel, Pa., had Helen Yorke, soprano, as assisting artist, one of the most successful of the soloist's numbers was the Vanderpool song, "That Night."

Another

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In Sullivan's
"Golden Legend"
with the
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of Boston
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Miss Peege gave to Ursula's part all the tenderness and motherly solicitude that was needed, while her singing of the song of thanksgiving to the Virgin was extremely appealing.—*Boston Herald*.

Miss Peege, a competent and thoughtful vocalist, showed her musicianship and the earnest study which she gives to the smallest or the most important part.—*Olin Downes in the Boston Post*.

The admirable singing of the soloists was the most enjoyable feature. Miss Peege, the contralto, made an excellent impression.—*Boston Globe*.

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OAKLAND WELCOMES SAN CARLO SINGERS

Look for Success to Ensure Longer Visit—Graveure and Others Heard

OAKLAND, CAL., Jan. 29.—Grand opera has held the boards here of late, Fortune Gallo's San Carlo forces appearing at Ye Liberty to good houses. Opening with "Rigoletto," the company has, on the whole, met with unqualified approval, but it is hoped the next season will bring a few novelties for variety. "Butterfly," "Tales of Hoffmann," "Carmen," "Aida," "Bohème," "Faust" and "Trova-tore" formed the latest Oakland list. Anna Fitzui and Alice Gentle appeared as guest artists. Regular members of the company who attracted favorable attention were Queena Mario, Bettina Freeman, Stella De Mette, Vicente Ballester, Pilade Sinagra, Giuseppe Agostini and Mario Valle. Gaetano Merola proved himself a capable director.

"Carmen," with Alice Gentle, proved the greatest drawing card, and caused most comment, "Bohème," with Queena Mario, coming a close second. "Butterfly," with Fitzui, proved popular.

The theaters of Oakland are making a combined effort to bring to this city the best of the attractions visiting San Francisco, and this season of opera should be a good test. Its success should ensure a longer visit from the company next year.

The third concert in the Z. W. Potter Artist Series brought Povla Frijsch, Danish soprano, and the Salzédo Harp Ensemble. Mme. Frijsch scored decidedly with her Danish songs and the harpists gave their hearers something new to revel in, both in ensemble and in accompaniment for the voice. Carlos Salzédo contributed a solo group, with his usual artistry.

The Le Fevre-Brusher management presented Julia Claussen, and she, too, delighted her audience with Scandinavian songs, being compelled to repeat Peterson-Berger's "Aspakers Poska." Arias from "Carmen" and "La Gioconda" and Rachmaninoff's "Floods of Spring" were outstanding features. Accompaniments were in the capable hands of Uda Wald-rup.

Louis Graveure, an Oakland favorite, returned here recently, giving a recital at the Civic Auditorium, with Edouard Gendron accompanying. Unusual intelligence, a faculty for good program building, the same satisfying voice and some of last year's much favored numbers made the occasion a complete success.

Zarah Preble, of Berkeley, who has specialized in Indian legends and tribal melodies, has accepted a position in Panama in the playgrounds bureau established by the Government. Her work will take her to the twelve villages in the Canal zone, where Government employees are stationed, and in addition to her own interpretations, she will coach for dramatic and musical performances.

A. F. S.

TO ADJUDGE ABILITY OF OREGON MUSIC TEACHERS

Appointments to Washington Committee Made by State Department— University Plans Opera

WASHINGTON, ORE., Jan. 28.—Henry L. Bettman and John Claire Monteith have been appointed by the State Department of Education members of a committee to consider the ability of private music teachers who give high school pupils credits for music. Mr. Bettman will pass upon violin teachers and Mr. Monteith upon vocal teachers. Applications of organ teachers are considered by Frederick W. Goodrich, and piano teachers by Dr. John G. Landsbury, Dean of the University of Oregon School of Music, or Mrs. Jean Park McCracken of Portland.

The University School, which is now rehearsing "The Mikado" for presentation early in March, is planning a permanent opera company. Mme. Rose McGrew and Fergus Reddie will be in charge, and the new organization will be entirely separate from the activities of the Glee Club.

The third concert of the Portland Symphony's series proved an enjoyable

event. The chief item was the Svendsen Symphony in D, Op. 4, the third movement of which had to be repeated. The orchestra has never played better.

Members of a school orchestra from Stevenson, Wash., were guests of the Symphony at the final rehearsal. They were accompanied to Portland by Irene Stratton. Children of Portland public and private schools interested in music also had an opportunity of attending the rehearsal.

N. J. C.

HEAR DE CARO IN SEATTLE

Cornish School of Music Seeks Teachers for Summer Course

SEATTLE, WASH., Jan. 24.—Michael de Caro, baritone, appeared successfully as soloist at the concert of the Seattle Symphony on Saturday. The feature of the orchestral program, directed by John Spargur, was a movement from a Sibelius work.

Francis J. Armstrong, head of the violin department at the Cornish School of Music, and Helen Wright, pianist at the Sunset Club, are seeking instructors for the summer season of the school. Nellie Cornish is now in New York City.

M. B.

Frijsch and Salzédo Ensemble Impress Stockton, Cal.

STOCKTON, CAL., Jan. 19.—Povla Frijsch, the Danish soprano, with the Salzédo Harp Ensemble, was heard here in concert, Jan. 14. The event was a triumph for the Saturday Afternoon Club, under whose auspices the artists were brought to this city. The large audience was greatly impressed by the program and many encores were added.

Free Municipal Concert Attracts Omaha Public

OMAHA, NEB., Feb. 1.—A free municipal concert at the City Auditorium, Jan. 24, attracted a large audience which received with emphatic cordiality an excellent program. Choral numbers were given by the Hanscom Park Methodist

Church choir, Walter Graham, director, accompanied by Mrs. Donald Smith and the North Side Christian Church choir, Mrs. Stanley Hill, director, with Jessie Cady at the piano. There were Danish folk-dances, in costume, directed by Marie Strasser, and Scotch dances, also in costume, given with bagpipe accompaniments. Gus Swanson led community singing, Flora Sears Nelson being the accompanist. Items were given by a quartet composed of Edith May Miller, piano; Helen Somers, violin; Mrs. Martin Donlon, cello, and Mrs. A. F. Anderson, flute. The Armour Band, John W. Reading, conductor, also contributed.

E. L. W.

GRAVEURE ON THE COAST

Baritone Scores at San Francisco—Local Societies Furnish Programs

SAN FRANCISCO, CAL., Jan. 29.—Repetition and encore, one after another, were demanded when Louis Graveure sang at the Scottish Rite Auditorium recently before a large audience. The recital was under the direction of Frank W. Healy. Mr. Graveure, his accompanist, Edouard Gendron; his manager, W. H. C. Burnett, and Mrs. and Miss Burnett have been spending a week in San Francisco.

A great number of music-lovers were attracted to the Fairmont Hotel by the latest program of the Pacific Musical Society, and emphatic evidence of approval greeted the efforts of Raegan Talbot, soprano; Marie Hughes MacQuarrie, harpist; Nathan Firestone, viola player; Mrs. Ludwig Rosenstein, pianist, and Walter Wenzel, accompanist.

Marcelle Grandville, soprano, and Fritz Zimmerman, tenor, were featured in the concert of the United Swiss Societies of California at the Scottish Rite Auditorium. Operatic and concert numbers and Swiss folk-songs made up a program that was enjoyed by a large audience.

E. M. B.

Lester Donahue Warmly Received in Los Angeles

LOS ANGELES, CAL., Jan. 19.—Lester Donahue, pianist, was heard in recital recently at the Trinity Auditorium, offering the MacDowell "Keltic" Sonata, a Debussy group and two numbers of Balakireff, "Au Jardin" and "Islamey." In the last named work Mr. Donahue made one of the successes of the evening. On Jan. 2, he was soloist with the Los Angeles Philharmonic, Walter Henry Rothwell, conductor, at the fourth popular concert of the season, offering the Saint-Saëns Concerto No. 4 in C Minor.

San Diego Calendar Features Visiting Harpists

SAN DIEGO, CAL., Jan. 31.—The Salzédo Harp Ensemble formed the chief attraction among recent events. This organization appeared under the direction of the Amphion Club and the audience filled Spreckles Theater. The harpists and Povla Frijsch, Danish soprano, who assisted were well received. The audience was extremely cordial to the unusual combination and encores were

frequent. Mr. Salzédo gave several solo numbers.

The Y. M. C. A. Chorus, Wallace Moody, conductor, presented a fine program at the Y. M. C. A. Auditorium, Tuesday evening. Helen Holt, violinist, and Inez Anderson, mezzo-soprano, were the assisting artists.

The Saslavsky Trio gave programs recently at La Jolla and the San Diego Club House, under the direction of Bertha Slocum.

W. F. R.

Hans Hess, 'cellist, is to play in Milwaukee, in St. John's Cathedral, Feb. 2; at Hiram College, Hiram, Ohio, March 1 and in Aeolian Hall, New York, March 15. Mae Graves Atkins, soprano, will appear on the New York program.

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—Pittsburgh Dispatch, Jan. 22, 1921

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LATE NEWS FROM THE FAR WEST

GALLO FORCES OPEN IN SAN FRANCISCO

First Week Is Unqualified Success—Fitziu Begins Season in "Tosca"

[By Telegraph to Musical America]

SAN FRANCISCO, CAL., Feb. 1.—The first week of the San Carlo Opera Company's engagement was a phenomenal success, every performance being witnessed by a capacity audience. All the artists have been greeted with marked approval, the new stars vying with the old favorites in popular esteem. The selection of the works presented has been most satisfying, and the week has seen Fortune Gallo as firmly established in the West as he is in the East.

SAN FRANCISCO, CAL., Jan. 29.—The selection of "Tosca," with Anna Fitziu in the title rôle, for the opening of the San Carlo season proved a happy thought, for the Curran Theater was crowded for the event. There was no great display of gowns and jewels, but music-lovers were there, from Nob Hill to Little Italy. The performance was all that could be desired, and the singing of Miss Fitziu, Mario Valle, Giuseppe Agostini, Amedeo Baldi and Pietro de Biasi moved the hearers to expressions of enthusiasm. Orchestra and chorus were satisfying, and Mr. Merola was an efficient conductor.

The Pacific Coast managers were well represented in the audience. Among those noticed were Jessica Colbert and Selby C. Oppenheimer, of San Francisco; L. E. Behymer, Los Angeles; Lois Steers, Portland; Jacob Proebstel, of the Elwyn Concert Bureau; Lawrence A. Lambert, Portland, and Harry Bell, of the Los Angeles Philharmonic management.

Tuesday evening "Rigoletto" introduced Queena Mario and Vincente Ballester, both favorites, and they were accorded a merited reception. Others in the cast were Sinagra, Stella de Mette and di Biasi, and the famous quartet was given the usual enthusiastic reception.

Development of the opera was the subject of the last meeting of the San Francisco Musical Club, and the program was devoted to the compositions of Monteverde, Rossi, Donizetti, Rossini, Verdi, Ponchielli and Mascagni. The soloists were Helen Allmendinger, Mrs. Arthur Hackett, Mrs. Glen Chamberlain, Mrs. Charles Lloyd and Mrs. Lowell Redfield, and there were choral numbers by Emelie Cardinal, Mrs. E. E. Bruner, Mrs. Reginald Mackay, Mrs. Byron McDonald, Xena Porter, Mrs. Horatio Stoll, Mrs. Glenn Woods and Mrs. Robert Whitecomb.

An unusual entertainment was given by the Presidio Ladies' Club, Jan. 20. The program was given in Chinese costume by Mrs. J. J. Connell, an Oregon woman who has spent ten years in China and devoted considerable time to the study of the native music. She sang the Nursery and Mother Goose Rhymes, disclosing an excellently trained voice. Goofon Lee, a young Chinese girl, provided piano accompaniments, and Hung Lo, Chinese boy, played the Yoo-Yin, a Chinese musical instrument.

At the Tivoli Theater Mme. Zavaschi is delighting audiences with her operatic arias, and the orchestra, under Ulderico Marcelli, is playing admirably.

[By Telegraph to Musical America]

SAN FRANCISCO, CAL., Feb. 1.—While Louis Graveure was singing to a large audience at the Scottish Rite Auditorium on Sunday afternoon, Emilio de Gogorza

was charming an equally appreciative gathering at the Columbia Theater. Both were recalled until the extras outnumbered the printed lists. Edouard Gendron, Mr. Graveure's accompanist, played two brilliant Chopin numbers in masterly style, and Helen M. Winslow accompanied Mr. de Gogorza with musicianly skill. The first concert was under the management of Frank W. Healy, the second under Selby C. Oppenheimer.

Leopold Godowsky and Max Rosen drew a great audience to the Columbia Theater on Sunday evening, and repeated their success of the previous week. Jessica Colbert has added to her popularity as a manager by presenting these artists.

Rimsky-Korsakoff's "Scheherazade" was the feature of the Symphony concerts on Friday and Sunday afternoons. Dohnanyi's Orchestral Suite, Op. 19, played for the first time here, was received most cordially. E. M. B.

ARTISTS AT LOS ANGELES

Julia Claussen, Richard Buhlig, Cecil Fanning and the Zoellners Heard

[By Telegraph to Musical America]

LOS ANGELES, CAL., Feb. 1.—Julia Claussen gave her first program in the Artists Series at the Ambassador Hotel, under the management of Adolph Tandler. She submitted a fine program before a good house.

The Zoellner Quartet played at the Ebell Club recently a program comprised of works by Haydn, Brahms, and a novelty by Frank Bridge.

Richard Buhlig appeared at the Auditorium on Jan. 25, in a modern piano program and made an excellent impression.

Cecil Fanning, who was the attraction at the Saturday Morning Club recital, has been heard in several nearby cities recently.

Charles Wakefield Cadman and Anna Sprotte have returned from a concert tour of central California, a tour which was attended with much success.

W. F. G.

Brahm van den Berg Gives Piano Recital in Los Angeles

LOS ANGELES, CAL., Jan. 29.—Brahm van den Berg, pianist, gave a Liszt program in the ballroom of Hotel Alexandria, Jan., 20. He displayed marked gifts as a virtuoso. W. F. G.

Thelma Given Recital and Symphony Concert Features in San Antonio

SAN ANTONIO, TEX., Jan. 29.—Thelma Given, in violin recital, Jan. 17, and the second concert of the San Antonio Symphony, Jan. 20, were the chief of recent musical events. Miss Given was presented in Beethoven Hall as the first attraction of a series of five concerts at popular prices under the local manage-

ment of M. Augusta Rowley and Alva Willgus. There were warm expressions of approval of the violinist's beautiful tone and technical skill. Ralph Angell accompanied.

The Symphony program presented a local soprano, Daisy Polk, who was markedly successful. The orchestra, conducted by Julien Paul Blitz, is doing excellent work. The student attendance at matinee concerts is showing a gratifying increase. G. M. T.

Althouse Recital Stirs Billings, Mont.

BILLINGS, MONT., Jan. 20.—So much did the audience which gathered in the Congregational Church for Paul Althouse's recital enjoy the tenor's offerings, that it made many demands for encores and was gratified to the extent of five extras. Besides two groups of American songs, Mr. Althouse was heard in Italian and French numbers and the aria, "Celeste Aida." He was assisted in his program by Rudolph Gruen as accompanist and soloist in a piano group.

Lotta Madden Booked for San Francisco Concert

Through the offices of Selby Oppenheimer, her Southwestern representative, another engagement has been added to the appearances scheduled for Lotta Madden, soprano. She will be heard as soloist in one of the series of Sunday afternoon concerts at the California Theater, San Francisco, on March 13.

Julia Claussen Sings for San Jose Audience

SAN JOSE, CAL., Jan. 31.—An interesting program was sung by Julia Claussen at the Normal Auditorium, Jan. 21. The artist was in splendid voice, and her work earned the marked appreciation of the 1400 subscribers to the Colbert Concert Course. Uda Waldrop, accompanist, manifested skill. M. M. F.

HEAR SEATTLE COMPOSER

Program of Mrs. Lane Summers's Works Given—Other Events

[By Telegraph to Musical America]

SEATTLE, WASH., Feb. 1.—Mrs. Lane Summers's compositions furnished a successful program at the Women's University Club on Friday. Romeyn Jansen, contralto, and Vivian Strong Hart, coloratura, were soloists.

Brahms's Symphony in D was finely given by the Seattle Symphony, John Spargur conducting, on Friday. Paul Althouse, the soloist, won an ovation from the large audience, singing Verdi's "Celeste Aida."

The child violinist, Judith Passe, made an appearance here on Monday. This young pupil of Bernard Berhoner made a favorable impression in a difficult Wieniawski work.

The newly formed Seattle Community Orchestra of ninety players, Mme. Davenport Engberg, director, has started rehearsals. M. B.

Big Audience Hears Althouse in Great Falls, Mont.

GREAT FALLS, MONT., Jan. 20.—Paul Althouse, tenor, was heard in recital on the evening of Jan. 20, by a crowded house. Despite indisposition, which confined him to his room for a part of the day, he sang magnificently, and responded generously to the insistent demand for encores. He offered two arias, "La Donna è Mobile" and "Vesti la Giubba," a group of old Italian and modern French songs and two groups of modern American songs. Rudolph Gruen, gave him excellent support at the piano, as well as offering a group of solos. L. V. K.

San Antonio Musicians Married

SAN ANTONIO, TEX., Jan. 25.—Julien Paul Blitz, cellist and conductor of the San Antonio Symphony, and Flora Briggs, a local pianist, were married Jan. 24 at St. Mary's Parish House. G. M. T.

Rose Borch and Floyd L. Hydinger Give Recital in Decatur, Ill.

DECATUR, ILL., Feb. 1.—Artistic work made the third of the series of faculty recitals at the James Millikin University one of the most enjoyable of the season. The program was given by Rose Borch, soprano, and Floyd D. Hydinger, pianist. One of the latter's numbers was the Concert Etude in A Minor by Rudolph Ganz, a work of rapid tempo demanding exceptional technique. Mr. Hydinger, a former pupil of Ganz, played admirably throughout his program, developing a fine tone, and phrasing with much artistry. M. A. M.

VIRGILIO LAZZARI BASSO

of CHICAGO OPERA ASSOCIATION

"Barber of Seville"—Dec. 8, 1920

"Virgilio Lazzari re-created Don Basilio in the image of its original portrait. Costuming, makeup, pantomime, comedy, voice, interpretation—everything absolutely a standard for the generation of singers."—Herman Devries, Chicago Evening American.

"Lazzari as the music master was a scream. Every gesture made its effect, and the horse-play between him and Trevisan had about it a finesse that usually is absent from this riotous opera of farce-comedy."—Farnsworth Wright, Chicago Herald & Examiner.

"The broadly drawn Don Basilio of Virgilio Lazzari was also irresistibly comic. He was a droll, a cartoon of the unbathed, venal music master, a farceur of skill with the voice of an angel. The song about the calumny, which starts like a zephyr and finally roars a cannon-blast, boomed out as it has seldom boomed before."—Edward C. Moore, Chicago Daily Journal.

"The 'Don Basilio' of Virgilio Lazzari was funny."—Maurice Rosenfeld, Chicago Daily News.

"Enhancing his expert drollery with an excellent bit of grotesque clowning, was Virgilio Lazzari as the music master."—Ruth Miller, Chicago Daily Tribune.

"Virgilio Lazzari displayed unexpected comedy talent as Don Basilio and added to the merriment of the occasion."—Karleton Hackett, Chicago Evening Post.

"L'Amore Dei Tre Re"—Jan. 8, 1921

"Virgilio Lazzari's Archibaldo is a memorable piece of histrionic and vocal characterization. After his first monologue, delivered with superb voice and dramatic force, the audience gave Mr. Lazzari prolonged assurance of their enthusiastic appreciation."—Herman Devries, Chicago Evening American.

"Virgilio Lazzari was a tragic and droll magnificent figure as the blind king."—Ruth Miller, Chicago Daily Tribune.

Virgilio Lazzari never stepped out of his role for even an instant, and imbued his singing with the deep majesty of his rich, soothing bass tones, doing some notable singing."—Farnsworth Wright, Chicago Herald & Examiner.

"Virgilio Lazzari was a dominant figure, fearsome and sinister in his actions, and with a booming, deep basso, which rang out full and vibrant. He was excellent last evening and made a great hit."—Maurice Rosenfeld, Chicago Daily News.

"Mr. Lazzari has gained in force in the role of the blind king since he played the part last year. He sang the music well and played the part with a deeper comprehension of its meaning."—Karleton Hackett, Chicago Evening Post.

"From the vocal standpoint there was other splendid success by Carlo Galeffi as Manfredo and Virgilio Lazzari as Archibaldo. Two extraordinary voices are these, baritone and basso of high rank and high attainments."—Edward C. Moore, Chicago Daily Journal.



Virgilio Lazzari
as Don Basilio
in "Barber of Seville"

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WATERLOO, IA.—Marion Tyron Rancier lately gave a piano recital at Independence and is to give another recital there this month under the auspices of the Rotary Club.

TROY, N. Y.—Georgine T. Avery has resigned as soprano soloist at the First Reformed Church to accept a similar position in the choir of the State Street Methodist Church.

MERIDEN, CONN.—Grace Elizabeth Burnes, contralto soloist at Trinity Methodist Church, was married last week to Ambrose A. Munson of New Haven, where the couple will make their future home.

NEW ORLEANS, LA.—The Newcomb School of Music resumed its weekly recitals last month, the first of which was given by Pauline Meyering, Dr. Giuseppe Ferrata and Mrs. Virginia Westbrook.

WASHINGTON, D. C.—A program of interest was recently presented at the Library of Congress by Eli Amanuel, 'cellist; Henrietta Halan, pianist, and Mrs. Marion Sawtelle McGinty, accompanist.

WILMINGTON, DEL.—Bernardo Olschansky, baritone; Lillian Pringle, 'cellist, and Florence Brinkman, pianist, appeared at the New Century Club last week in a program that held the attention of the audience.

NEW YORK.—A special Bach program was given last week at St. Thomas's Church under the direction of the organist, T. Tertius Noble. The assisting artists were Jan Hambourg, violinist; Boris Hambourg, 'cellist, and J. Campbell McInnes, baritone.

MONTEVALLO, ALA.—Arthur Kraft, Chicago tenor, recently gave a recital at the Alabama Technical Institute and College for Women. The accompanist was Charles Rendell Calkins, director of the school of music, two of whose songs were sung by Mr. Kraft.

MADISON, WIS.—Eleanor Parkinson, ten-year-old pupil of Mrs. Marie Senel-Holst of the Wheeler School of Music, was presented in recital last week, assisted by Frances Johnson, violinist, pupil of Ludwig Wrangell.

GREENVILLE, S. C.—"The Japanese Girl," an operetta by Charles Vincent, was recently given at the Grand Theater by sixty girls from the voice department of Greenville Woman's College, under the direction of J. Oscar Miller.

MONTREAL, CAN.—When the Canadian Grenadier Guards Band gave their fourth concert, Mona Gondre carried off the honors as soloist. The band, under the leadership of M. Gagnier, gave a fine reading of the Saint-Saëns symphonic poem, "Le Rouet d'Omphale."

BRIDGEPORT, CONN.—Elsie Nobbs, soprano; Merle Wilcox, contralto; Edna Boller, violinist; Hilda and Mildred Schreiber, pianists, provided the program given recently before the Business and Professional Women's Club under the direction of Mrs. Julia M. Dungan.

OTTAWA, CAN.—Mrs. D. Macdougall, mezzo; Mrs. Ray Brown, pianist, and Charles Watt, baritone, were heard in an interesting program at the Morning Music Club on Jan. 20. Mrs. F. M. S. Jenkins and Margaret Allen were the accompanists.

ALBANY, N. Y.—The first of a series of Sunday afternoons of music was given recently at the Vincentian Institute under the direction of the Winter Sunday Afternoon Club, by Stephen T. Harrington, tenor, and Anne Mooney, pianist, both of Troy.

GREENWICH, CONN.—Daisy Connell, who has lately come to Greenwich from

Syracuse University, has been engaged as soloist at Christ Church, a position formerly held by Ethel Harrison. Miss Connell recently gave a program before the patients of Blythwood Sanitarium.

KANSAS CITY, MO.—Laura Reed Yaggy, violinist of Hutchinson, Kan., and president of the Apollo Club at that city, appeared in the Artist's series of concerts at the Grand Avenue Temple recently. Powell Weaver was the accompanist, also playing an organ solo.

PARKERSBURG, W. VA.—Gwendolyn Candace Clemens, Wheeling pianist, was heard in recital recently under the auspices of the music department of the Woman's Club through the instrumentality of Mrs. Joseph C. Cochran, president of the State Federation of Music Clubs.

ALBANY, N. Y.—The women's chorus of the Monday Musical Club, conducted by Lydia F. Stevens, sang the cantata, "Chambered Nautilus," at the meeting of the Albany Community Chorus at the State educational building recently. Elizabeth J. Hoffman outlined the story of the poem.

WINTER PARK, FLA.—The first of the concert series given for the benefit of the Rollins College Endowment Fund under the management of the Rollins College Conservatory, Susan Dyer, director, took place on Jan. 20, in Knowles Hall, when Arthur Ranous, Chicago baritone, was the soloist.

NEW BEDFORD, MASS.—An audience which filled Duff Hall heard the concert which was given by Marion Jordan, flautist; Gladys Crockford, harpist; Carl Webster, 'cellist; Joseph Ecker, baritone, and Cora Gooch Brooks, accompanist, under the auspices of the Catholic Women's Club recently.

KINGSTON, N. Y.—The Kingston Symphony, under the leadership of Mr. Muller, is rehearsing its first program which will be presented shortly. Public rehearsals will be held for the benefit of the children, who are being interested in the orchestra by Miss Phillips, supervisor of music in the schools.

URBANA, ILL.—Recent musical events at the University of Illinois School of Music include the piano recital by Esther Hayes Vincent, and the performance of Handel's "Messiah," under the leadership of J. Lawrence Erb. Katherine E. Seelye assisted at the organ, and Olive M. Gooch at the piano.

MOUNT VERNON, N. Y.—Marie Bashian, mezzo-soprano, was heard in a recital here last week before the Westchester Woman's Club when she presented a program of oriental songs. She made such a success of her initial appearance here that the club members have requested that she again appear.

SCRANTON, PA.—Mrs. H. H. Brady, chairman of the music department of the Century Club, and Mrs. Gilbert D. Murray, chairman of the art department, united efforts in a program of music and pictures at the club house recently. They were assisted by Mrs. Harold Scragg, Mrs. F. W. Allen and Mrs. Helen Bray Jones.

DULUTH, MINN.—The Duluth Matinée Musical Club is promoting a scholarship fund as a memorial to members who were forest fire victims. The fund is in charge of Mrs. John Millen, and it is expected that the award will be made soon. Mrs. Ernest Lachmund is president of the society, which is in its twenty-fifth year with 740 members.

OTTAWA, CAN.—The Ottawa Oratorio Society, under the direction of Dr. Sanders, was heard in a program of English compositions recently. The society, now in its third year, numbers 100 singers. Those appearing in solo capacities were

Dorothy Lutton, F. W. Merryweather, Donald Heins, Leo Smith and Dr. Sanders.

WASHINGTON, D. C.—At the second of the public organ recitals being presented under the auspices of the local chapter of the American Guild of Organists, Charles M. Courboin was the artist, playing works of Bach, DeBoeck, Franck, Schumann, Yon and others. A feature of interest was the improvisation upon a given theme.

MAMARONECK, N. Y.—The Mamaroneck Choral Society, under the leadership of F. Colwell Conklin, gave a concert at the high school recently for the benefit of the Mamaroneck Free Kindergarten. The assisting artists were Mrs. S. Charles Hanna, soprano; Jerome S. Merritt, tenor; Sidney Brokaw, violinist, and Emily Humphrey, accompanist.

TRENTON, N. J.—An operetta, "The Queen of the Tyrolese," was given by the members of the music department of the Contemporary Club at the Crescent Theater recently. The production was under the direction of Mrs. M. W. Twitchell, who was assisted by a committee selected from members of the club. The orchestra was under the direction of Albert Stretch.

WASHINGTON, D. C.—Under the auspices of the Washington College of Music, Emanuel Wad, pianist, and the college orchestra, under the direction of C. E. Christiani, recently gave an exceptional concert at which were presented the Grieg Concerto in A Minor, the Liszt "Hungarian Fantasia," the overture to Weber's "Der Frischütz" and Beethoven's Symphony No. 1.

FAIRMONT, W. VA.—Eleanor Blanche Barns presented a number of her piano pupils in recital at the First Baptist Church recently. Those heard were: Pauline Bucy, Pauline Binns, Beatrice Osgood, Mary Josephine Conaway, Eunice Byer, Naomi Straight, Esther Funt, Mildred Reed, Minna Fay Watson, Edith Eckles, Ruth Potter, Julia Mason, Irene Clelland and Ruth Eddy.

CONWAY, ARK.—H. F. Nutt, graduate of the University of Kansas, has organized three separate bands among the students of Hendrix College, each of which is in a different stage of advancement. Professor Nutt is also offering a training course for directors, using as text Stoessel's "Technic of the Baton." The bands are filling a number of lecture course engagements throughout the State.

ALBANY, N. Y.—Fred Melius, composer and pianist, gave a program in Chancellor's Hall before the music section of the Woman's Club of Albany recently. From a theme of four notes suggested by the audience, Mr. Melius developed a Bach fugue, a Mozart sonata and a Chopin nocturne. Josephine Pugol, Cuban violinist, offered a group of numbers, accompanied by Harry Alan Russell.

SCRANTON, PA.—Since pre-war conditions are beginning to prevail, it has been possible to revive the Junger Männerchor, a chorus of about 100 voices. The officers are: President, Otto T. Robinson; vice-president, Alfred Gutheinz; secretary, Daniel Peil; treasurer, F. W. Kirchhoff; chairman executive board, William C. Miller; leader, Prof. John T. Watkins. The society will give a concert in the early spring.

PORTLAND, ORE.—Mrs. F. W. Lambert, soprano, and Garcia Byers, contralto, were soloists at the recent meeting of the Minnesota State Society held at the Portland Social Turnverein Hall. Mrs. Arthur I. Moulton, contralto, and M. L. Peters, tenor, were the soloists last month. Mrs. Maude Belcher Prichard was the accompanist. The singers are members of Central Presbyterian Church choir, and are pupils of J. William Belcher.

SALEM, ORE.—Salem district of the Oregon State Music Teachers' Association lately directed the first of a series of six Sunday afternoon organ recitals at the First Christian Church, when a large audience greeted Frederick W. Goodrich, Portland organist, and Dean E. W. Hobson, baritone, also of Portland. Lucile Ross and Dorothy Pearce were in charge of the recital and have made plans for succeeding ones.

SALINA, KAN.—The Kansas State Teachers' Association, of which Oscar Lofgren is president, will hold its an-

nual convention in Lindsborg during the first week of March. Other officers of the association are Henry V. Stearns, Topeka, vice-president; Paul R. Utt, Ottawa, secretary-treasurer; D. A. Hirschler, Emporia, chairman of the program committee, and Otto Fischer, Wichita, chairman accrediting committee.

SCRANTON, PA.—The Liederkrantz Chorus, under the leadership of John T. Watkins, gave a concert at the auditorium recently, for the benefit of the Lackawanna Branch Pennsylvania Association for the Blind. The soloists were Ferdinand Chamon, baritone; David Weiss, tenor; Mrs. J. D. Meyers, soprano; Prof. Louis Baker Phillips, pianist, and Helen Bray Jones, accompanist. Louis Conrad is president of this organization of eighty male voices.

WASHINGTON, D. C.—At the twenty-fifth public organ recital under the auspices of the public schools of the District of Columbia, Edith Athey devoted the entire evening to the works of American composers. Among those represented were Cadman, Whiting, Ward, Nevin, Kroeger, Parker, Buck and Rogers. Earl Carbaugh, baritone, with Mrs. Carbaugh, accompanist, was the assisting artist. G. A. Lyon gave a talk on the value of community music.

SALINA, KAN.—The music section of the Twentieth Century Club gave a Kansas composers' program recently, many numbers representing present and former Salina composers. These included Mrs. C. E. Wirick, Charles Wagstaff, Mrs. William Starrett, Ernest L. Cox, Cecile Hamilton, Mrs. B. A. Mason, Mrs. Walker Hurlburt, Vera Brady Shipman, Carl Preyer of Lawrence, and Julia McInerney of Abilene. Mrs. J. E. Putnam, president, was chairman of the meeting.

SAN FRANCISCO, CAL.—The San Francisco Music Teachers' Association held its annual banquet at the Colombo Café recently, the program for which was arranged by Mary Alverta Morse and Alvina Heuer Willson. Those taking part were Mrs. Edward Everett Bruner in songs by Mary Carr Moore; Maud White, soprano; G. Jollain, violinist; Pierre Douillet and S. Martinez, pianists. Charles Keeler read several original poems. Samuel Savannah was the toastmaster.

WHITE PLAINS, N. Y.—The Choirs of the Chatham Hill Congregational Church and the Presbyterian Church joined forces in a presentation of "Elijah" on Jan. 16 in a vesper service at the Presbyterian Church. Mrs. Caroline Beeson Fry, who is organist and choirmaster, played and directed the choral forces. The soloists, several of whom are pupils of Mrs. Fry, were Mildred Payne, soprano; W. A. Ryant, tenor; Stanley P. Hunniwell and Harry J. Hilton, baritones.

TERRE HAUTE, IND.—Anita Patti Brown, Negro coloratura soprano, was the chief attraction at the first of a series of concerts being given at Allen Chapel, under the auspices of the Negro churches. Mrs. Brown sang arias from "Oberon," "Traviata" and "Le Cid," in addition to songs by Chaminade, Saar, Frederick Logan and Anna Segun. She was accompanied by Nathalia Doney. Others on the program were Evangeline Harris, soprano; Virginia Fleming, blind pianist, and Ethel Hyde, reader.

SAN ANTONIO, TEX.—At the regular meeting of the Tuesday Musical Club at the home of the president, Mrs. Eli Hertzberg, the program was directed by Clara Duggan Madison. Hattie Florence Hood, pupil of Mrs. Madison, was the student presented. Alice Mayfield read a paper on "Music of the Romantic Period." Musical illustrations were furnished by Mrs. L. L. Marks, Mary Aubrey, Larue Loftin, Margaret Earthman and Russell Hughes. The accompanists were Mrs. Nat. Goldsmith, Catharine Clarke and Fannie Milgram.

BRIDGEPORT, CONN.—An entertainment to secure funds for the relief of starving children in the Near East, was given under the auspices of the Authors' Club, Mrs. F. B. Granniss, chairman, in the high school auditorium recently. Those participating were Mrs. Granniss, Mrs. Mary Watson Foulds, Mrs. Hazel Nichols Dalton, Mrs. Edna Northrop Kearns, Arthur Lavarreux, Mrs. Louis Ginand, Irene Comer, Erma Chase, Grace Norton Dudley, Dorothy Smith, Mrs. Susan Hawley Davis, Ruth Williams, Isabel Pillans, Florence Davidson and Dorothy Lyon.

In MUSIC SCHOOLS and STUDIOS of N.Y.

Brady Artist-Products Active

The professional pupils of William S. Brady, vocal teacher, are very active.

Carolina Lazzari, after her splendid début as *Amneris* in "Aida" at the Metropolitan, is doing seven crowded weeks of concerts, meeting everywhere with critical approval.

Anna Roselle, who made her début as *Musetta* at the Metropolitan, continues in her appearance at the Opera House.

Grace Wagner, soprano, is touring in concert with Zanelli and Frank La Forge.

Kathryn Meisle, contralto, has rapidly advanced herself and has become that rare thing, an honored prophet in her own country, for in her native Philadelphia, Miss Meisle receives the cream of local engagements.

At the Newark Synagogue, Maurice Cowan, baritone, is affording pleasure with his fine voice.

American Institute Artist-Pupils Admired

Both Kate Chittenden and McCall Lanham have reason to be proud of their work reflected in two artist-pupils heard at the American Institute of Applied Music the evening of Jan. 28. Mr. Lanham presented Gwilyn Anwyl, tenor, in a recital assisted by Samuel Prager, a thirteen-year-old pianist from Miss Chittenden's classes.

Though a pupils' recital in name, it was in reality on a par with many professional debuts one hears during the passing of a season. Mr. Anwyl is the possessor of a well-placed voice, sweet and clear in all its registers. He disclosed admirable musicianship as well, and the large audience derived pleasure from his artistic interpretation of his opening group, which comprised Handel's "Where'er You Walk," Higgins's "My Lovely Celia," and another Handel number, the recitative and air from "Judas Maccabaeus." Charmingly sung were three Campbell-Tipton numbers, which won him rounds of applause, Donizetti's aria "Spirito gentil" from "Favorita" and songs of Sibella, Ganz, Chadwick and Davies.

Master Prager scored in Mozart-Kullak's "The Violet," Beethoven's "Ecossaises," Rubinstein's Barcarolle in G, Haydn's "Moto Perpetuo" and the Schubert-Tausig "Marche Militaire." This youthful pianist has already a remarkable command of the keyboard. Fleetness of fingers and a substantial grasp of technical difficulties are among his assets. For one so young he already shows much virtuosic promise.

William F. Sherman provided sterling accompaniments.

Gescheidt Pupils' Recital

At Adelaide Gescheidt's studios in Carnegie Hall, two of the well-known vocal teacher's pupils were heard to advantage in a joint recital, on the evening of Jan. 19. Audrey Moore Johnson, soprano, showed a voice of fine lyric quality, in arias by Giordani, Handel, Puccini and Bizet and songs by Speaks, Dvorak, Curran, Campbell-Tipton and MacFadyen.

Albert Erler, basso, gave with excellent style numbers by Secchi, Brahms, Lohr, Sticks, Hamblen, and Spross. The two budding artists joined forces in the duet, "La ci darem," from Mozart's "Don Giovanni," as the final number of the program. Nina Melville-Miner was at the piano.

Other pupils of Miss Gescheidt who are doing good work are Hazel Drury, soprano at St. Paul's Episcopal Church, Ridgewood, N. J., and Bessie Gregory, contralto, at the Central Presbyterian Church, Summit, N. J., and at Bethel-ohim Temple, the Bronx.

Hear Mary Ursula Doyle Pupils

Voice and piano pupils of Mary Ursula Doyle were heard in concert at Rumford Hall on the evening of Jan. 22, assisted by N. Val Peavey at the piano. Those appearing on the program were: Ina

Barrington, Beatrice and Marion Fritz, Irene Maloney, Gertrude Barrett-Dillon, Nora Ursula Dunn, Jane Krauskopf, Ina Gromes-Harrington, Kathleen McLarnon, Monica Broadhurst, Cathleen Dunn and Andrew McLarnon. Miss Doyle contributed Gounod's "Ava Maria" and the Waltz from "Romeo and Juliet" and also shared the trio from "Attila" with Misses Dunn and Broadhurst.

Artist-Pupils of Anna Fuka-Pangrac Heard

Anna Fuka-Pangrac presented several talented artist pupils in recital at her New York studio on the afternoon of Jan. 8. Josephine Winarik, lyric soprano, sang artistically Schubert's "Hark, Hark, the Lark." Mary Kaspar, coloratura soprano, was heard in Grieg's "Solveig's Song" and "The Bag Piper" by Nedbol. Silhe Ludra, mezzo-contralto, scored in Grieg's "The Swan" and "Primula Veris." Clary de Vreux, Belgian pianist, was the assisting artist. She played charmingly a Chopin Berceuse, Saint-Saëns' "Toccata," and Debussy's "Jardin sous la pluie."

Malkin Faculty Recital

Jacques Malkin, violinist, and Hubert Linscott, baritone, members of the faculty of the Malkin Music School, appeared in recital in the school auditorium on Jan. 18. Mr. Malkin opened the program with a Tchaikovsky-Auer group followed by works of Saint-Saëns, Sarasate, Schumann and Wieniawski. Mr. Linscott's offerings included Italian and French songs followed by six songs of Moussorgsky and four songs by Max Persin, a member of the school faculty. Edgar Thorpe played the accompaniments.

Settlement Enrolling Wind-Instrument Pupils

The Music School Settlement, 55 East Third Street, is enrolling students for all the brass and wood-wind instruments. Arrangements have been made with competent teachers, and classes are now being formed in cornet, trombone, horn, oboe, clarinet, flute, etc. In addition to regular private lessons, pupils may play in students' band under the direction of A. Liberati, bandmaster. Amateur players of band instruments, whether enrolled in the school or not, are invited to join the band.

Klamroth Pupils' Recital

At his pupils' recital at his studio on Jan. 6, Wilfried Klamroth, vocal teacher, presented Mme. Ruano Bogislav. Mr. Boschetti, Miss Boudreau, Miss Cameron, Mr. Campbell, Mr. Golibert, Miss Hatcher, Mrs. Lind, Mr. Lisker, Mrs. May, Mr. Nagaye, Miss Nichols, Mrs. Parker, Mrs. Parkhurst, Mrs. Pearson, Miss Rothman, Miss Sizer, Miss Tonnes, Miss Van Kirk and Mr. Wemple. The singers delivered themselves of a lengthy and ambitious program.

Sol Alberti in New Studios

Sol Alberti, New York pianist, coach and accompanist, has moved into new studio quarters and is now located at 168 West Seventy-sixth Street, New York. Mr. Alberti recently returned from a successful tour with Raoul Vidas, violinist. Other recent appearances include recitals with Charles Hackett, Renato Zanelli and Merle Alcock.

McCall Lanham Pupils Busy

McCall Lanham, baritone, who is teaching voice at the American Institute of Applied Music, has been meeting with special success in his work this year both as recitalist and as teacher. The few recital appearances for which he finds time have included a program at the Chevy Chase School in Washington, D. C. Besides impressing with his own fine voice and good style, Mr. Lanham gave pleasure on this occasion with his introduction of Gwilym Anwyl, a young Welsh tenor who is studying with him.

Mr. Anwyl holds the position of tenor

soloist at the North Presbyterian Church, New York. Other Lanham pupils doing significant work are John Ray, another Welsh tenor, who is soloist at the Central Baptist Church of New York; Arthur C. Gorham, bass soloist at St. John's Church, Washington, D. C.; Mrs. Avis Day Lippincott, for many years soprano soloist at the Central Presbyterian Church of New York and now director of the department of voice at Anderson College, N. C., and Helen Day, contralto, director of the department of voice at Peace Institute, Raleigh, N. C.

Amy Hotchkiss's Pupils Appear

Pupils of Amy W. Hotchkiss gave a recital in Studio 61, Carnegie Hall, Saturday evening, Jan. 29. Mrs. Hotchkiss gave brief outlines of the course of study in bodily and voice-expression, gesture and tone work, and the importance of a good bodily carriage and presence for use in the drawing-room, platform or stage. The pupils who illustrated the talk in poems and prose were Florence J. Cowan, Evelyn S. Jones and Jeannette Fisher. They were especially complimented for their naturalness in manner and well-placed speaking voices.

Elizabeth Kelso Patterson's Musicales

Nine pupils of Elizabeth Kelso Patterson, New York vocal teacher, were presented in a musicale at the Patterson School on the afternoon of Jan. 22. They were assisted by Harry Horsfall, pianist and accompanist of the school. A feature was the singing of Annie Stratten Miller, soprano.

Present Morreale Pupils in Recital

Pupils of Mme. Katherine Morreale, well-known New York vocal teacher, gave a recital at the home of Judge and Mrs. Leopold Prince, on Jan. 13. Especially admirable singing was done by Mme. Hedwig Prince in a group of exacting coloratura numbers. Others appearing were Marie Young, Rose Austin, J. Rice, Mr. Banner and Miss Rudow.

Recital at Ziegler School

A recital was given last week at the Ziegler Institute of Normal Singing, by Dennis Murray, tenor, of the "Erminie" company. Mr. Murray featured arias by Verdi and Handel and was heard in song groups in Italian and English.

Bori to Be Under Management of F. C. Coppicus

The concert activities of Lucrezia Bori, the Spanish soprano, who made her re-entry into the personnel of the Metropolitan Opera last week, will be under the direction of F. C. Coppicus of the Metropolitan Music Bureau.

Passed Away

Dr. Hugo Goldschmidt

MUNICH, Dec. 31.—Dr. Hugo Goldschmidt, the eminent musicologist, died recently in Berlin. Dr. Goldschmidt was born in Breslau in 1859, and before taking up the study of music, was a lawyer. He studied singing under Stockhausen and wrote several works upon voice production. He was for a number of years co-director and part owner of the Klindworth-Schwarzenka Conservatory in Berlin. About fifteen years ago ill health made it necessary for him to give up his work and live in the South of Europe, principally in Nice and Davos.

Mrs. Rebecca White Bell Sargent

BOSTON, Jan. 26.—Mrs. Rebecca White Bell Sargent, a well-known contralto, died recently at her home in Brookline. Mrs. Sargent was born in Washington, N. H., in 1829, and showed talent for music at an early age. She was for a number of years, contralto soloist in Theodore Parker's church when he held services in the old Boston Music Hall. Her sister, now Mrs. Edgar H. Lord, was soprano soloist in the same choir. Mrs. Sargent was a life member of the Handel and Haydn Society in the chorus of which she sang under the direction of Carl Zerrahn for many years.

W. J. P.

George E. Smith

PORTLAND, ME., Jan. 31.—George E. Smith, father of Ethelynde Smith, the concert singer, died suddenly at his home last week. Mr. Smith was born in Rockland, Me., in 1859, and had lived in Portland for fifty-five years. He was at one time the president of the Portland Mu-

Music in the Film Theaters of New York

MANAGING DIRECTOR Joseph L.

Plunkett arranged a special dialogue for the main feature at the Strand Theater, in which Walter Vaughn, tenor,



Herbert Sisson,
Organist,
Strand Theater

and a male quartet were given prominence. Selma Johansen, a Swedish soprano, who has lately arrived in this country, was heard in two Grieg numbers. Liszt's Hungarian Rhapsody, No. 1, was the overture, played by the orchestra under the direction of Carl Edouarde and Francis W. Sutherland. There were also organ solos by

Frederick W. Smith and Herbert Sisson.

S. L. Rothafel designed an especially interesting program at the Capitol Theater last week. A group of Southern numbers, with a special stage setting, was sung by a mixed quartet, composed of Elizabeth Ayres, Louise Scheerer, Alva Bombarger and Peter Harrower. The orchestra, under Erno Rapee, played Liszt's Hungarian Rhapsody, No. 15, as the overture. Victor Herbert's "Air de Ballet" provided a musical setting to a pantomime ballet, danced by Miss Gambarelli, Alexander Oumansky and Simone Cochet.

The musical program at the Rialto also consisted of numbers from the South to conform with the feature attraction. The overture was Lucius Hosmer's "Southern Rhapsody," played by the orchestra under the direction of Hugo Riesenfeld and Lion Vanderheim. The soprano soloist, Betty Anderson, sang a Southern ballad, and Edoardo Albano, baritone, was heard in an aria from Rossini's "Barber of Seville." The organist, John Priest, played Prof. Firmin Swinnen's "Chinoserie," as a tribute to his fellow musician at the Rivoli Theater.

The screen features at Mr. Riesenfeld's other two theaters, the Rivoli and Criterion, remained the same as the week previous, so there was no change in the musical programs.

sic Festival and was a member of the board of the Western Maine Music Festival.

Patti Ayres

SEATTLE, WASH., Feb. 1.—Mme. Patti Ayres, coloratura, formerly soloist at the Beacon Universalist Church, Boston, who concertized through the States, Mexico, and the Bermuda Islands, died here last week at the home of her husband, Dr. R. N. Mayfield. M. B.

Eugene Gazier

PARIS, Jan. 10.—Eugene Gazier, a prominent teacher of Harmony and one of the Premier Prix of the Conservatoire, died recently. Besides his activities as a teacher, Mr. Gazier was well-known as a choirmaster and the composer of numerous sacred and secular works.

Roger de Francmesnil

PARIS, Jan. 8.—Roger de Francmesnil, pianist and composer, died recently. Funeral services were held at the Church of Notre Dame de Grace, Passy.

Edward De Jong

MANCHESTER, ENGLAND, Dec. 30.—Edward De Jong, flautist and concert promoter of Manchester, died recently at Ramsay at the age of eighty-three.

W. H. Hann

LONDON, ENGLAND, Jan. 15.—W. H. Hann, a well-known viola player and at one time Musician-in-Ordinary to Queen Victoria, died recently at the age of ninety.

Margaret L. Johonnot

HOLYOKE, MASS., Jan. 25.—Margaret L. Johonnot, for twenty years organist of the First Methodist Church, died last week. W. E. C.

SYMPHONY ORCHESTRA DIRECTOR

With ten years' conductorial experience in Europe and America, will be open for engagement as conductor of a symphony orchestra next season.

FOR ADDRESS, WRITE TO THIS PAPER

Commonwealth Center Presents Scenes From Russian Life



Photo by White

Scene from the Russian "Isba," Conducted by Serge Borowski and Depicting Life Among the Russian Peasants

FIRST in the offerings of the New York Commonwealth Center under its Nationalization Center of Art was a performance of the Russian "Isba." The Commonwealth Center was established for the purpose of founding a Nationalization Center of Arts where foreign groups may find expression in their old world arts. Its other purposes are to give student artists opportunities of gaining recognition in opera and also to establish a Children's Theater and a permanent People's

Playhouse. Much has already been accomplished by those interested in the movement. The first presentation of the Society, which was given Jan. 31 and continued for a week thereafter, was partly in aid of the Russian refugee children. The "Isba" is a group of Russian artists under the leadership of Serge Borowski, Russian baritone. The poetry and music of Russian peasant life and the native dance are presented by them in a series of intimate scenes from Muscovite life.

ST. LOUIS RALLIES TO AID OF SYMPHONY

Subscribes \$15,000 in Two Weeks, but Danger of Disbanding Is Not Yet Over

ST. LOUIS, Feb. 1.—The deficit of the orchestra, the management reports, has been cut down to \$15,000 by popular subscriptions in the past two weeks. The Chamber of Commerce is behind the movement and many of the retail houses have been sending in subscriptions. It is announced, however, that should more funds not be forthcoming, the orchestra will be forced to disband before the close of the season. It is not expected that such action will be necessary, as the response is much better than it has ever been, according to the officers in charge. Fritz Kreisler brought out one of the biggest audiences ever packed into the

Odeon when he appeared here under Elizabeth Cueny's direction. The great violinist displayed his unequalled art in Vieuxtemps's Concerto, No. 4, Cartier's "La Chasse," Schubert's "Moment Musical," and other numbers with which his name is always linked. The audience went wild with enthusiasm. As usual, Carl Lamson played conscientious accompaniments throughout.

The eighth pair of symphony concerts offered interesting programs, including Goldmark's "Sakuntala," Overture and Wagnerian excerpts from "Tannhäuser," "Parsifal" and "Meistersinger." The playing of the orchestra was quite up to the standard it has set this season and Max Zach, the conductor, read his numbers with keen appreciation of values. The soloist was Arrigo Serato, Italian violinist, who essayed the D'Ambrosio Concerto in B Minor, a grateful number, which he made most impressive.

The fourth City Club Musicale was made interesting by violin solos by Mrs. E. Berry Mayes and vocal numbers by Mrs. B. Skrainka, dramatic soprano, with Mrs. Carl J. Luyties accompanying. Richard Spamer gave a talk on music in St. Louis. H. W. C.

Mayer Artists Foregather in Florida

Florida seems to be the popular stamping ground not only for those who have the leisure and the wherewithal to escape the rigors of the Northern winter, but also for some of Daniel Mayer's concert artists at the present time. Marguerite d'Alvarez is spending a few days in Palm Beach, where she gave a recital on Feb. 1 at the villa of Joseph Riter, of New York, on the occasion of his birthday. Emma Roberts is also a Florida visitor, and is booked for recitals in Miami, Tampa and Palm Beach. Hans

Letz and the other members of the Letz Quartet played in Miami on Jan. 31, and will follow that concert with others in Tampa and Orlando before continuing on their tour, which takes in the more important of the Southern colleges.

AMERICAN PEN WOMEN INDORSE THE ALLIANCE

Organization's Efforts to Promote Country's Music Acclaimed at Meeting in National Capital

WASHINGTON, D. C., Jan. 26.—With a rising vote, the League of American Pen Women endorsed the Musical Alliance of the United States at its meeting on Jan. 24. Willard Howe was the speaker of the evening on the Alliance, setting forth its aims and purposes. Special reference was made to the part music is playing in the Federal and State legislatures and every-day life. The speaker also reminded the League of the excellent work the Alliance is doing for the establishment of a National Conservatory of Fine Arts and a Ministry of Fine Arts in the Federal government.

Mrs. George Peabody Eustis, president of the district chapter of the Federation of Music Clubs, gave an interesting talk on the convention of the Federation.

Mrs. Edouard Albion discussed civic opera of the future and of the need of just such opera as an outlet for the pre-

sent and future production of singers. She also reviewed the fine work of the Washington Opera Company in its short existence.

Mary A. Cryder told of the movement on foot for the National Peace Carillon, inaugurated by the Arts Club of Washington, of which she is an active member.

Music was furnished by Bernice Raddall, Mrs. Frank Byram and E. Stewart. The evening was under the direction of Mrs. Hamlin E. Cogswell. W. H.

Alda Postpones Australasian Tour for Another Year

Frances Alda, whose plans for a tour of Australia and New Zealand, next spring and summer, had been announced, has decided to postpone the trip for another year, due to the fact that there have been so many requests for recital and festival appearances during the month of May. Since it has been a number of years since Mme. Alda has visited her natal land, she desires to spend more time there than it would be possible for her to spend this year, and will plan her next season accordingly.

Powell Impresses Cincinnati

CINCINNATI, OHIO, Jan. 29.—John Powell, American composer-pianist, made his first appearance in Cincinnati on Jan. 21, with the Symphony under the direction of Ysaye, playing his own "Rhapsodie Nègre," and the Liszt Hungarian Fantasy. Mr. Powell's work at the keyboard was thoroughly impressive. His reception was cordial. W. S. G.

Bills Aimed at Speculators Introduced in New York Legislature

ALBANY, N. Y., Jan. 17.—Three new bills aimed at theater-ticket speculators were introduced into the Legislature last week, said to be backed by prominent theatrical interests. The first bill is aimed at the "barkers" who stand in doorways and solicit trade. The second compels the ticket speculator to take out a license and certify his purpose not to sell a ticket for more than fifty cents above the box office price. The third authorizes the New York Board of Aldermen to license speculators.

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